

The Musical World.

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VOL. 61.—No. 18.

SATURDAY, MAY 5, 1883.

PRICE { 4d. Unstamped.
5d. Stamped.

ROYAL ITALIAN OPERA, COVENT GARDEN (LIMITED).

M^{me} Pauline Lucca (her first appearance this Season).
Début of Mons. Devoyod.

THIS EVENING (SATURDAY), May 5, will be performed
MEYERBEER'S Grand Opera, *L'AFRICAIN* (to commence at 8.15). M^{me} Pauline Lucca, M^{me} Repetto; Mons. Devoyod (his first appearance in England), Mons. Gresse, Signor Monti, and Signor Mierzwinski. Conductor—Signor BEVIGNANI.

M^{me} Fursch-Madl.

MONDAY, MAY 7, MEYERBEER'S Grand Opera, *LES HUGUENOTS*. M^{me} Fursch-Madl, M^{me} Repetto, M^{lle} Stahl; Signor Cotogni, Signor De Reszke, Mons. Gresse, and Signor Mierzwinski. Conductor—Signor BEVIGNANI.

M^{me} Sembrich (her first appearance this Season).
Début of Signor Battistini.

TUESDAY, MAY 8, BELLINI'S Opera, *I PURITANI*. M^{me} Sembrich; Signor Battistini (his first appearance in England), Signor De Reszke, and Signor Marconi. Conductor—Signor BEVIGNANI.

Doors open at Eight o'clock, the Opera commences at Half-past.
The Box Office, under the portico of the Theatre, is open from Ten till Five.
Orchestra Stalls, £1 1s.; Side Boxes on the first tier, £3 3s.; Upper Boxes, £2 12s. 6d.; Balcony Stalls, 15s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

CRYSTAL PALACE SATURDAY CONCERT, THIS DAY,
May 5th, at 3.10 p.m. The programme will include Overture, *Les Deux Jouvènes* (Cherubini); Ballade and Polonaise for violin and orchestra (Vieuxtemps); M^s. Symphony in E, No. 7 (Schubert), completed by J. F. Barnett—first time of Performance; Solo for Violin, "Airs Russes" (Wieniawski). Vocalist—Miss Thudichum (her first appearance at these Concerts). Solo Violin—M^{lle} Teresa Tua (her first appearance in England). Conductor—Mr AUGUST MANNS. Seats, 2s. 6d., 1s., and 6d.

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MORNING BALLAD CONCERT.

MORNING BALLAD CONCERT, ST JAMES'S HALL.

MR JOHN BOOSEY begs to announce a BALLAD CONCERT, on SATURDAY, May 12th, at Three o'clock. Artists: M^{me} Lemmens-Sherrington, Miss Mary Davies, and M^{me} Antoinette Sterling; Mr Edward Lloyd, Mr Oswald, Mr Maybrick, and Mr Santley. Violin—M^{me} Norman-Néruda. The South London Choral Association, under the direction of Mr L. C. Venables. Conductor—Mr SYDNEY NAYLOR. Stalls, 7s. 6d.; Tickets, 4s., 3s., 2s., and 1s., of Austin, St James's Hall; and Boosey & Co., 295, Regent Street.

PHILHARMONIC SOCIETY.—Patroness, Her Most

Gracious Majesty the QUEEN. Conductor, Mr W. G. CUSINS.—FIFTH CONCERT, ST JAMES'S HALL, WEDNESDAY next, May 9th. Pastoral Symphony (Beethoven); Motet (Cherubini); Violin Concerto, No. 1 (Max Bruch); Piano-forte Concerto in F Minor (Chopin); Marche Hongroise (Berlioz); and Ballad for Orchestra, "La Belle Dame sans merci," written expressly for the Society by A. C. Mackenzie (first performance). Signor Mierzwinski, Mr Vernon Rigby, Mr De Pachmann, and Signorina Teresina Tua (her first appearance in London). Tickets 2s. 6d., of usual agents. Admission, 1s. By order, HENRY HERSEE, Hon. Sec.

ROYAL ALBERT HALL, WEDNESDAY Next, May 9, at

Eight.—Messrs AMBROSE AUSTIN and GEORGE WATTS' GRAND EVENING CONCERT: M^{me} CHRISTINE NILSSON (her first appearance in England after her brilliant tournée in America) and M^{me} Trebelli, the Misses Robertson, Miss Maynard, and M^{me} Patey; Mr Sims Reeves, Mr Edward Lloyd, and Mr Stanley. Grand Orchestra of Eight Pianos, sixteen performers. Band of the 2nd Life Guards. Conductors: Sir Julius Benedict, M^c. Coenen, Kingsbury, W. Winterbottom, and Sidney Naylor. Prices from 1s. to 10s. 6d. Programmes and Tickets at the Royal Albert Hall; the usual Agents; and Austin's Office, St James's Hall.

SIGNOR TITO MATTEI'S GRAND EVENING CONCERT,

ST JAMES'S HALL, May 12th. M^{lle} Marimon, M^{me} Mattel, and Miss Santley; M^{me} Trebelli and M^{me} Patey; Mr Lloyd and Signor Runcelo; Mr Santley, Mons. Bouhy, Signor Zoboli, and Signor Foli; Signori Papini and Albert; Signori Li Calai and Pinauti. Tickets—Sofa Stalls, One Guinea; Ditto, to admit four, Three Guineas; Balcony Stalls, 10s. 6d.; Admission, 4s., 3s., 2s., 1s., to be obtained of Signor Mattel, 46, Carlton Hill, N.W., and usual Agents.

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"THE LADY OF THE LEA."

MISS ROBERTSON will sing HENRY SMART'S popular Song, "THE LADY OF THE LEA," at Mr Austin's Grand Concert, at the Royal Albert Hall, Wednesday next, May 9th.

"HARK, THE BELLS ARE RINGING."

MADLE LILAS SPONTINI will sing HENRY SMART'S beautiful Song, "HARK, THE BELLS ARE RINGING," at Miss Ida Henry's Concert at the Prince's Hall, Piccadilly, on Tuesday evening, May 8th.

"ENGLAND TOUGH AND TRUE."

MR EDWYN FRITH will sing HILLER'S new National Song, "ENGLAND TOUGH AND TRUE," at Notting Hill, This Day (Saturday), May 5th.

SIR JULIUS BENEDICT'S Variations on the "CARNIVAL OF VENICE," and WELLINGTON GUERNSEY'S "O, BUY MY FLOWERS," will be sung by Mme Carrie Reeves, on Thursday Evening (by desire), at Morley Hall, Clapton, on the 31st May.

Published This Day.

EPPING FOREST. Song. Words by OLIVER BRAND. Music by LEONARD GAUTIER. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street.

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THE GOOD SHIP ROVER. Words by "WETSTAR." Music by J. L. HATTON. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

VERDI'S AIDA.

Of the 23 operas composed by Verdi from 1842 to 1872 (inclusive) 14 have been heard in this country, viz: *Nabucco*, *I Lombardi*, *Ernani*, *I due Foscari*, *Attila*, *I Masnadieri*, (written expressly for "Jenny Lind," and given at Her Majesty's Theatre in 1847, under Mr Lumley's directorate), *Luisa Miller*, *Rigoletto*, *Il Trovatore*, *La Traviata* (in which, just twenty years ago, Piccolomini made her first appearance), *I Vespri Siciliani* (Paris Exhibition of 1855, with Sophie Cravelli as the heroine), *Un Ballo in Maschera*, *La Forza del Destino*, composed for St Petersburg in 1860, and *Don Carlos*, for the then "Académie Impériale," in 1861. About the others—including *Gerusalemme* and *Le Trouvère*, amplifications for Paris of *I Lombardi* and *Il Trovatore*, after the manner of Rossini's *Siège de Corinthe* and *Moïse*—as little is known here, except to those who possess themselves of everything that has come from Verdi's pen, as of his first work, *Oberto di San Bonifazio* (the Scala, Milan, 1839), and two operas immediately following, both in the comic style, which, warned by failure, Verdi has never since cultivated. The English public first became acquainted with Verdi through *Nabucodonosor* (*Nabucco*) at Her Majesty's Theatre in 1846, under the title of *Nino*, when the late Balfe had taken the place of Sir Michael (then Mr) Costa at the conductor's desk. Although the opinions of connoisseurs differed about the merits of this work, none could dispute the fact that the young musician (Verdi was then in his thirtieth year) showed real dramatic fire, and—important fact—had a style of his own. How since then he has steadily progressed, furnishing opera after opera, in which more and more original and striking features were recognised, all the world knows; and we believe that the examples of his genius, from period to period introduced among us, offer a fair test by which to adjudge his absolute merits. It is affirmed by some that from the date of *Rigoletto* (1851) Verdi's style underwent a transformation; that, like Beethoven, in fact, he has exhibited three styles, the second beginning with the opera just named, the third with *La Forza del Destino* and *Don Carlos*. All we are able to perceive, however, is that his genius, according to its idiosyncrasy, grew with his years, and that as Rossini advanced with measured steps from *Tancredi* to *Guillaume Tell*, so Verdi may have advanced from *Nabucodonosor* to *Aida*—which, nevertheless, despite his recent taking to *Requiem* and Quartet writing, it is, for more than one reason, to be earnestly desired, may never be cited as a *Guillaume Tell* for him. Though in his sixty-third year, he has still too much vigour, combined with laudable ambition, to think just now of the "Swan's Song." *Aida* is, doubtless, but the forerunner of other efforts of an imposing character—not all, let us hope, simply and inartificially as the libretto of MM. Du Locle and Ghislanzoni is constructed, wedded to stories with which the Pharaohs and their belongings have to do, and not all conceived from a musical point of view precisely in a similar manner; for, even admitting *La Forza* to be his *Corinthe*, *Don Carlos* his *Moïse*, and *Aida* his *Tell*, it will hardly be asserted that he has the capacity to fill up a wide canvas with the ease and completeness exhibited by Rossini in similar instances, or that Verdi *au naturel* is not preferable to Verdi *à la Meyerbeer*. But before discussing the claims to admiration offered by the music of *Aida*, it is as well to convey some notion of the drama that has inspired it—a drama, the gorgeously elaborate surroundings of which are so out of proportion with its few incidents that, here and there, the amount of attention necessary to a fair understanding of their relative importance to the action is hard to pay.

The interest of *Aida* is concentrated in the passionate love entertained by two young maidens for one and the same hero. Both are daughters of kings, though, as we are introduced to them, existing under widely different circumstances. The fortune of war has reduced one of them to the condition of a slave, while the other basks in the sunshine of her high estate. The slave is Aida, daughter of Amonasro, King of Ethiopia; her rival is Amneris, daughter of the King of Egypt, who, as he has no specific name assigned to him in the book, may be designated indifferently as Pharaoh. The hero who inflames the hearts of Aida and Amneris is Radamès, a valiant captain in the Egyptian army. Although the mistress of Aida, Amneris is not aware that in birth the slave is her equal, but touched by her gentle manners and superior intelligence, has taken her into intimate companionship. Add to this that, while unconscious of the affection entertained for him by Egypt's royal daughter, Radamès is fully aware of Aida's love,

which he reciprocates with ardour. Out of these materials the entire story is evolved. The opera is divided into four acts. In Act I. news is brought to Memphis that Egypt has once more been invaded by Amonasro, at the head of the Ethiopian host, and that the enemy is already at the gates of Thebes. Whereupon, the Oracle being consulted, Radamès is named by Isis as the general who shall conduct the Egyptians to victory. Observing the effect produced upon Aida by this intelligence, and by the demeanour of both Aida and Radamès at their meeting in her presence, the suspicions of Amneris are aroused, and she at once adopts the conclusion that in her favourite slave she has now a hated rival. When left alone, the mind of Aida is distracted by conflicting emotions, the devotion to father, kinsmen, and country on one side weighing against her love for the young Egyptian on the other. The ensuing scene, however, in the temple of the god Ptah, amid priests and priestesses performing characteristic ceremonies (among which is conspicuous a "sacred dance" by the priestesses), finds Radamès invested with the emblems of authority, as commander of the opposing forces. In Act II. the success of the Egyptian arms is announced. Amneris, attiring herself for the pageant intended to celebrate it, and exulting in the immediate return of her hero, affects to console the dejected Aida by the assurance that, whatever the loss to Ethiopia by discomfiture, it has been cruelly avenged by the death in battle of Egypt's heroic champion. The deportment of Aida on hearing this would alone suffice to confirm the suspicions of Amneris, but on telling her rival that she had purposely deceived her, and that Radamès still lives, the rapturous delight of the poor girl turns suspicion into certainty, and pretended sympathy into furious menace; a wretched slave cannot be rival to the daughter of the Pharaohs. At this juncture the fanfare of trumpets announces Radamès' triumphal entry at the head of the Egyptian warriors. Dancing girls, bearing the spoils of the enemy, follow in their train, together with the trophies of victory, and numerous prisoners, among whom is King Amonasro, disguised as an ordinary combatant. Aida, recognizing her father, and unable to put constraint upon herself, flies into his arms. He adjures her not to reveal their secret; and as, luckily, her station is unknown to the Egyptians, the life of Amonasro is spared; but, at the admonition of the priests, who, against the wish of the people and the entreaties of Radamès himself, call for the instant sacrifice of all the prisoners, he is ordered to be retained as a hostage for peace, while the others are liberated. The King of Egypt then, as reward for the services of his champion, confers upon Radamès the hand of Amneris, and appoints him successor to the throne. Act III., nevertheless, shows the inclination of Radamès to be unchangeable. He has given rendezvous to Aida near the threshold of the temple of Isis, there to declare his still undying affection. Aida is earliest on the spot, but before the expected arrival of her lover she is confronted by her father, Amonasro, who, knowing her feelings towards Radamès, and aware of the coming interview, induces her with angry threats to wring from him a secret which may compromise the Egyptian army in their approaching contest with the enemy; for the Ethiopians are again under arms, eager to renew the war. In her interview with Radamès, after many protestations on either side, she persuades him, in order to escape from the marriage with Amneris, to fly with her to her own country. Consenting thereto, and indicating the road by which they may fly so as to avoid the Egyptian soldiers, Radamès thoughtlessly names the very path where they were to have taken the Ethiopians by surprise. It is scarcely requisite to add that Amonasro, concealed hard by, has overheard all this, and suddenly reveals himself to the lovers. Overwhelmed with shame at thus having unwittingly betrayed his country, Radamès, after conniving at the escape of Aida and her father, gives himself up a prisoner to the high priest, Ramphis, who, within the temple, has been aiding Amneris in the customary acts of devotion anticipatory to her expected nuptials in the morning. Act IV. (the last) discovers Radamès condemned by the priestly tribunal to be entombed alive, as a traitor to his country. Amneris promises to save him, on condition that he will abandon Aida and give his undivided affection to her; but Radamès, whose remorse is only equalled by the love he cherishes, for the former, sternly refuses compliance, and, amid the solemn anathema of the priests, unmoved by the agonized supplications of Amneris, now repentant, is consigned to the vault whence he is never again to emerge. There, how-

ever, he finds Aida, as constant in death as in life; and after a duet, which—strangely accompanied as it is by the singing and dancing of the priests and priestesses of Phthah, before the altar of the temple immediately above them—might be shorter, the lovers, sinking into each other's arms, conveniently expire. Thus gloomily ends *Aida*, which, to say truth, is made up of little else but gloom from first to last, and at the end becomes oppressive, if only because the fate of the heroine and her lover, to say nothing about the almost equally to be pitied Amneris, is destitute of poetic justice, being in no way accounted for by their actions. Here there is no fate, as in the Greek tragedies, no offended god or goddess pursuing a devoted family to its extinction; nor have we the mythos as exemplified in the lyric dramas of Wagner, whose chief personages, by the way, are not condemned without a reason, the Holländer, having, with an oath, defied Omnipotence; Tannhäuser expiating a dissolute life; and Elsa suffering for the violation of a solemn promise made with her champion-deliverer.

We cannot at present speak of Verdi's music in detail; that must be left for another occasion. With those that insist that it manifests an entire change of style we are at a loss to agree. We perceive no more change of style in *Aida* than in *La Forza del Destino*—which virtually signifies no change at all. As for a leaning towards Wagner, there is not a trace of it. If writing a greater quantity of accompanied recitative than usual, or a smaller number of set pieces, to be taken out of the score and performed by themselves without regard to the context, or the occasional reappearance of certain phrases, or parts of phrases, like that with which the orchestral prelude sets out, is like Wagner, why then Verdi now resembles Wagner as many other composers of the actual day resemble him; but no further. Verdi knows better than to dive into unfathomable waters. He is, happily, still the Verdi of our long remembrance, our own Verdi, in short; and may he continue to remain so. We care less about his elaborately-spun out finales (with or without long Egyptian trumpets), than about finales of a less ambitious texture, but of far greater effect, such as may be cited out of his earlier operas, from *Ernani* onwards; we prefer the "Miserere" in *Il Trovatore* to all the solemn music in *Aida*, and the quartet of *Rigoletto* or the quartet of *Un Ballo in Maschera* to anything analogous (if anything analogous there be) in the same work. Where Verdi is most himself, and, therefore, most admirable, is in the situations calling for intense dramatic expression; and to every one of these he brings all his well-known power, moving his audience accordingly. Among several instances may be pointed out the soliloquy of Aida in the first act; the duet between Amneris and Aida in the second; the duet between Aida and Amonasro, and its sequel, for Aida and Radamès (these before all), in the third; and last, not least, the duet between Amneris and Radamès in the fourth. That the *finale* of the Triumph scene is very imposing in its way must be cheerfully conceded; but it is rather imposing as a combination of strident effects than anything else, wherein it recalls the great *finale* of *Don Carlos*, which in primitively fresh ideas is equally deficient. The ballet music in *Aida* is quaint enough, but does not exhibit Verdi conspicuously as a master of what is called "local colouring." It is evidently intended for music in the Egyptian style, but leaves undecided what the Egyptian style may actually be. In conclusion, *Aida* is an opera projected on a grand scale, and containing much that is excellent even for Verdi, but not an opera which Verdi's sincerest admirers would like to chronicle as Verdi's last and best.*

About the performance there is little to be said that is not favourable. The magnificence of the spectacle, into minute details about which it is needless to enter, cannot fail to strike all observers; while, as we have already hinted, the cast of the *dramatis personæ* is almost irreproachable. Madame Adelina Patti throws herself heart and soul into the character of Aida, and wherever the highest art is called upon exhibits it in perfection. Nothing can be finer or more impressive than she is in the earlier scenes, before the unrecognized daughter of Amonasro has occasion completely to reveal herself; and nothing more impassioned than her acting, declamation, and singing in the three great duets, so much of the dramatic significance of which depends essentially upon her exertions. In these she obtains admirable support from Mdlle Ernestina Gindele (Amneris), not only a good singer, with a fine and capable voice, but a practised comedian; from Signor Nicolini

(Radamès), who has seldom more completely and successfully identified himself with a part (a part, by the way, to which he is physically as well as artistically suited); and Sig. Graziani (Amonasro), whose dramatic enthusiasm has rarely been afforded a more advantageous field for display than in the duet where the Ethiopian monarch forces his daughter to learn the secret which is the condemnation of her lover. The deep voice of Signor Capponi is exactly fitted for the measured phrases of the High Priest Ramphis; and M. Feitlinger, if he could disembarass himself from the too prevalent "tremolo," would do full justice to the music of the King of Egypt. The chorus, which plays a conspicuous part, does its work in most instances extremely well; while the orchestra, still more heavily taxed, confers credit alike upon itself and its skilful and zealous conductor, Signor Bevignani. That so careful, and, in all respects, satisfying a representation of a work anxiously looked forward to will mark the season of 1876 as one to be noted in the annals of the Royal Italian Opera may be taken for granted.—*Times*, July 1, 1876.

LEIPSIK CONSERVATORY OF MUSIC.

(From a Correspondent.)

On the 2nd April forty years had elapsed since the foundation of the Royal Conservatory of Music. In commemoration of the event, laurel wreaths were laid on the graves of all the deceased directors, teachers, and officials of the institution buried here, and, including in their sad list: Herr Keil, *Hofrath*; Dr Lippert-Däne, alderman; Dr Seeburg, town-councillor; Herren Conrad Schleinitz and Kistner, directors; as well as Herren Vitali and Ghezzi (teachers); Professor Moscheles; Dr Hauptmann, Precentor; Professor Richter; Herr David, *Concertmeister*; Wenzel; Herr Becker, organist; Herr Dreyshock, *Concertmeister*; Mdme Bünau-Graban, &c. The commemorative tablet, on the house known as No. 21, Königstrasse, where Felix Mendelssohn-Bartholdy died, was likewise decorated with laurel. The principal literary contribution to the anniversary is entitled *Statistik des Königlichen Conservatoriums der Musik zu Leipzig, aus Anlass des 40 jährigen Jubiläums der Anstalt, herausgegeben von Dr Carl W. Whistling (mit den Bildnissen Mendelssohn's, Hauptmann's, und Richter's, so wie David's und Moscheles)*. [A Statistical Report of the Royal Conservatory of Music, Leipzig, on the occasion of the 40th Anniversary of the Institution. Edited by Dr Carl W. Whistling (with Portraits of Mendelssohn, Hauptmann, Ritter, of David, and Moscheles)]. From this report we learn that, of the 3,693 students of both sexes who have belonged to the institution, 2,129 were from different parts of Germany; 1,081 from other parts of Europe; and 483 from beyond seas. There have been 2,061 male, and 1632 female students. From Saxony have come 618—298 male, and 320 female. Prussia has sent 969—540 male, and 429 female. Of the 2,129 German students, no less than 947 were female; while there have been 488 from other parts of Europe, and 197 from beyond seas (America). Besides this report, of which copies were distributed among the students, the firm of C. G. Thieme have issued a very successful commemorative medal in Britannia metal, bronze, and silver. On the obverse side is Mendelssohn's profile, and, on the reverse, a lyre with the arms of Saxony and Leipzig. The legend is: "Zum 40jähr. Jubiläum des Kgl. Conservatoriums der Musik z. Leipzig, d. 2. April, 1883." ("The 40th anniversary of the Royal Conservatory of Music, Leipzig, 2nd April, 1883.")

NAPLES.—A well nigh centennial opera, Paisiello's *Scuffiaia*, was lately performed with much success at the Teatro dei Fiorentini. First produced in 1792 at the same theatre, it was subsequently revived on two different occasions, the last being in 1824, when the cast included two no less celebrated artists than Mdlle Unger and Rubini.

VENICE.—The evening before their departure for Bologna, the band of Angelo Neumann's *Nibelungen* Company, headed by Capellmeister Seidl, proceeded in an appropriately decorated barge to the Palazzo Vendramin, before which they performed a "funereal serenade," consisting of the overture to *Tannhäuser* and the grand March from *Die Götterdämmerung*. The event caused a great sensation and the Grand Canal was covered with thousands of gondolas.

* Not his last! Perish the thought!—Dr Bludge.

CHRISTINE NILSSON INTERVIEWED IN SAN FRANCISCO.

"You cannot imagine how disappointed I am to have arrived here on so unfavourable a day, yet I could not but feel charmed at the trip from Sacramento down here. It was simply delightful, the grand, magnificent scenery, and then all those wild ducks. I could not refrain from trying my luck as a marksman, so I stepped out on the platform and took a revolver, 'Whrr, whrr,' they went. My heavens! there were millions of them. I never in my life saw a scene like that. Then, also, when we crossed the bay—and what a delightful sail that is—their number was astonishing."

Seizing a momentary lull, the reporter ventured to ask *how she liked the United States?*

"Oh, it is sublime," she exclaimed. "I have not seen it for years, and am more than ever impressed with it. I promise myself much enjoyment from my stay here in San Francisco, which is altogether too short, however, to suit me. I do want to see Chinatown and all its mysteries, and I am going to seize the first opportunity I can. I shall be sorry for it? Well, I don't know about that. Well, no, if it is as you say, I shall not care to see much of the interior, but I had always thought they were very clean people. And opium, too, in the houses? Oh, my gracious! I shall not go near them, then. But where are your Indians? There are none? Well, well, I thought I should see plenty of them. It was too funny on the way over to see the dear little creatures they carry on their backs. But it was funny whenever I offered them a cent they would not take it, but asked for a bit. Don't know cents? Well, I declare! I thought it funny that people never gave me any change."

"But, Madame, I meant what are your opinions of America in general, and of American audiences in particular?"

"As to my opinion of America in general, they are none but of the best. As to my opinion of American audiences, they, too, are excellent. I cannot but marvel at their intelligence, since in Europe Americans are not credited with any too much of that higher culture of which Europe is so justly proud. Yet, as far as I have seen, they are as critical as the best of European audiences, and display equally as much culture as you would find in any European city. America is developing her musical tastes to a surprising degree. There are New York, Philadelphia, and Boston—though the last-named has undoubtedly the reputation of being ahead of her sister cities—they are all there as critical as one could find, and their progress in musical education is greater than that of any cities I could name in the Old World. And it is not only confined to those cities, but spreading all over the country. As to California, I cannot of course, say, as this is my first visit out here, and as, curiously enough, California has heretofore been utterly ignored by the so-called stars. From the indications, however, I should judge that I shall meet with a flattering reception here, and that I shall do my utmost to prove myself worthy of it goes without saying. I cannot say what the reason is for America's great progress in musical art. It may be through the widely diffused German element in her population; it may be owing to the fact of the numerous visitors from this side of the ocean to European countries, or it may be inborn in them. They embrace, however, to a great extent the German ideas, which to my mind are the only true ones. Just look at the progress these ideas have made abroad. There is France. It is but two years ago when the French knew absolutely nothing of the great German composers. They listened breathlessly to performances which now they will not tolerate, while Mozart, Schumann, Liszt(!), Beethoven and all other great German composers are now received with ecstasy, which is as it should be. Italy is probably the most striking and only example of great retrogression. Nothing will take with the Italian but a most intense amount of screeching and yelling; if that is forthcoming the reception of the singer is assuredly a grand and flattering success. Take for example the case of Mme Patti—surely a singer of world-wide renown, and one who has taken everything by storm; yet her *debut* in Italy was a total failure. (Gy.) Perhaps we are all but poor deluded people and don't know what music is; at least it would so appear in judging by the Italian standard. I say, however, that it is not art to yell or screech. It takes no singer to do that. Every street urchin and hackman can outdo us in that. It is much easier to let the voice out full than moderate it, and my aim, and that of every other singer of renown, has always been, not to take the audience by storm by a few loud notes, but by softness, expression, feeling and modulation to make it strike to the heart and leave an impression there that is as lasting as it is pleasing. I am sorry to see that America is guilty, to a slight degree, of this very same retrogression within the past ten years, but I hope that it is not lasting, and I think it is merely through lack of opportunity to hear good singers that this is the case. I do not say that it is more than perceptible as it is, yet even so slight a move

in that direction I cannot but behold with a shudder, I have only noticed it in minor concerts, and therefore must believe that it was but a lower grade of audiences. It is easy enough to force out a few high notes that will make the hall tremble; it is by far easier to sing some stirring, dashing song than a mere simple ballad. It is this which requires more art than anything else. I, for my part, find it easier to render a whole opera successfully than that simple, touching tune of "Home, Sweet Home," and do it justice. I deeply regret that I am not to have an opportunity here of singing in opera, as this is my first acquaintance with a California audience."

"So far your tour has, I understand, been very successful?"

"Oh, eminently so. I have never been received with greater enthusiasm than during this last engagement. The difficulty has not been empty benches, but altogether too crowded houses; for the latter is probably a greater evil than the former, at least from my standpoint. For where, as has been the case every time at my concerts, the audience are packed in as close as sardines, to use a vulgar, but nevertheless very expressive, phrase, it is almost impossible to penetrate through, and the sound is forced back to the stage, which is more annoying than the echo resulting from singing in an empty hall, as at rehearsal, for instance."

[I had no idea that Christine Nilsson was so richly endowed with the "gift of the gab"—in other words, with the faculty of talking an immeasurable deal about nothing at all. The great "Filipo" will bring her to task if she tries her next venture in Italy. And how about Arigo Boito? Moreover, I don't believe a word of the "interview."—Dr Wülfert.]

VIENNA.

(Correspondence.)

There were to be four Italian performances at the Imperial Opera-house, namely, *Norma*, with Mme Wilt, on the 28th ult.; *Faust*, with Signorina Turolla, on the 29th ult.; *Il Barbiere*, with Mme Gerster, on the 3rd inst.; and *Il Trovatore*, with Mme Wilt, on the 4th. The other artists were to be the members of Sig. Merelli's company, now singing at the Carltheater.—The "Sängerschaft" Association have determined to erect a hall, capable of accommodating about 8,000 persons, for festivals and concerts on a large scale, Vienna being in this respect far behind Nuremberg, Hamburg, and other important German cities. A capitalist willing, on certain conditions, to advance the requisite funds, has already been found.

MIDLE ELLA LEMMENS, a daughter of Mme Lemmens-Sherrington, sang the principal soprano music in *The Redemption* when given lately in the large room of the *Palais des Beaux-Arts*, Brussels, before the Queen of the Belgians, under the direction of M. Gounod. The correspondent of *Le Précurseur*, of Antwerp, in his notice of the event, remarks that "Middle Ella Lemmens is gifted with a powerful voice, of extended compass, and that she charmed her audience by her purity of tone and perfect intonation. It would be difficult to exhibit in a more effective manner the excellent results of a good method. M. Gounod was evidently highly satisfied with the young artist, for on two occasions he turned round and warmly applauded her, the audience following the master's example with enthusiasm."

GEORGETOWN (Demerara).—In the presence of a crowded audience, and under the immediate patronage of His Excellency the Governor, Sir David and Lady Chalmers, and a large gathering of the *élite* of the colony, the first of the second series of amateur concerts in the Philharmonic Hall, on the evening of the 28th of March, was given with great *éclat*. The soloists were Messrs J. F. Williams, B.A., and J. G. Gilderdale, Mmes Pitman, Arnold, Collins, and Miss White. Some of the soloists appeared for the first time with decided success, and among the others a marked improvement was observed—notably in Mr Sonnier, who surpassed any of his former achievements on the flute. The chorus and orchestra numbered about fifty. Without wishing to particularise, we may be pardoned when we state that Mrs Collins' singing possessed a graceful charm, and that she was encored in Arditi's waltz-song, "L'Ardita." Mr Williams possesses a good tenor voice, and sings with unaffected expression, and Mr Hemery's command over the violoncello is too well known to need comment. A word of praise, by the bye, is due to the members of the militia band. In the second part of the programme, selections from Bellini's *Sonnambula* were rendered with great effect. We must congratulate Mrs Anderson, the directress, and Mr Miller, the conductor, on the success with which their efforts were rewarded. In conclusion, it may be said that, judged by their past excellence, these amateur concerts will continue to be looked forward to with much interest. The National Anthem was played at the conclusion of the concert.—*The Colonist*.

MONUMENT TO HECTOR BERLIOZ.

(From "The Echo.")

Any individual who has the ability to lead art forward from the Egyptian bondage of stereotyped form into the promised land where music and poetry shall mutually interpret and represent each other—any artist who has even the moral courage to make such an attempt, however unable he may be to perfect his aim, deserves well of his generation, and lays a deep burden of debt upon the artistic classes of posterity. Such an one, in both the above-named respects, was Hector Berlioz; and if his own generation failed to appreciate fully the pioneer work which he performed, it is certainly incumbent upon posterity to acknowledge it, and render such justice to his memory as his contemporaries were unable, or still more probably, unwilling to accord. Hector Berlioz was emphatically one of that brave band who perceived clearly, and endeavoured to demonstrate practically, that there were nobler ideals to be outwrought, and grander possibilities to be achieved in music than had yet been attained. His unresting mind was full of the idea that music had wider capacities for interpreting language and all that language can convey than any musician of the past had been able to define. The over-mastering thought that music should be speech, and that all speech was susceptible of being expressed in music, filled his brain to repletion, and determined him to express passion and calm, love and hate, life with all its moving panoramas, and Nature with all her ever-changing moods, in musical tones. Where form, schooling, and conventional bonds stood in the way they must be broken, like bands of straw. Whether his career was one of feverish unrest, and only half sane impulses, or a smooth sail over an unruffled sea, it must be breathed out in music; and whether the world scorned or applauded, mistook or sympathized, he must write his life in music, and show to future ages, if not to the dull, cold contemporaries who vegetated around him, what music might be, and what it should be, when its all comprehensive powers were better understood, and the chains of custom that had enslaved it were broken asunder by bold adventure and the demonstration of genius. If we add to these noble aims and suggestive endeavours a realization of the many grand works which emanated from his unconservative genius, we shall at once perceive that Hector Berlioz has deep and urgent claims upon the grateful recognition of every musician who wishes well to his art, and especially those who desire to aid in placing it upon the highest pinnacle of power, as the language of art, or art translated into harmony and melody. Hector Berlioz has not written for the piano with the grace of Chopin or the pyrotechnic skill of Liszt. He has not reduced his high-soaring aims to lyrical expression in as practical or sensational a shape as Wagner; nor are his works as grandly metaphysical as those of Schumann; but he has laid stepping-stones for all these and many others to tread on, and in his bold, romantic, and highly poetic settings of *Faust*, *Romeo and Juliet*, *L'Enfance de Christ*, *The Symphonie Fantastique*, &c., &c., he has shown what musicians more fortunate in treading life's thorny path, and less distraught by evil influence from without, than himself, may do in uniting the long dissevered arts of music and poetry. And now a movement is on foot, all too tardily inaugurated by those French musicians who so long and characteristically have failed to render justice to their great countryman, to erect a suitable monument to his memory. England, wherein Berlioz's genius was ever more readily and honourably appreciated than in any other country, desires to contribute her quota towards so just and laudable an undertaking. A committee has been formed for the purpose of promoting this object and receiving contributions, at the suggestion of Mr Thomas Chappell, and it may be earnestly hoped that every musician in England will do justice to himself and the honoured dead to whom he owes the advancement of his art by adding his mite to the well-earned tribute which the musical world owes to Hector Berlioz.

W.

THE charming *mezzo-soprano*, Anna de Belocca, has returned from Russia and is now in Paris, where she is already engaged to sing at several concerts.

BERLIN.—The Emperor Wilhelm has ordered that the net receipts of the Wagner Performances at the Theatres Royal Berlin, Hanover, Cassel, and Wiesbaden, shall be given to the Bayreuth Parsifal Representations Fund.—Herr Engel is fully determined to spare neither trouble nor expense in maintaining the reputation of Kroll's Theatre. For the season just commencing he has engaged a strong regular company, whom he will, from time to time, back up with "stars," including the new tenor and ex-droschke-driver, Heinrich Bötel, Scaria, Reichmann, Hermine Braga, and Marie Schröder Hanfstängl. The ever green Theodor Wachtel is secured for September.

ROYAL COLLEGE OF MUSIC.

The final examination for the first fifty open scholarships in the Royal College of Music was decided on Friday, April 20, the total number of applications being 1,588. These were reduced by the preliminary local examinations to 480, divided as follows:—Pianoforte—Females, 185; males, 49; total, 234. Singing—Females, 124; males, 13—137. Violin—Females, 16; males, 35—51. Composition—Females, 8; males, 22—30. Organ—Female, 1; males, 20—21. Violoncello—Males, 3. Clarinet—Male, 1. Oboe—Male, 1. Flute—Male, 1. Harp—Female, 1.

These 480 candidates had been under examination in the various branches, at the College and Albert Hall. They were eventually reduced to seventy-six, and out of these the body of professors in conclave assembled selected the final number of fifty. The professors present were M^{me} Lind-Goldschmidt, M^{me} Arabella Goddard, Messrs Pauer, Deacon, Holmes, Walter Parratt, Martin, Stanford, Hubert Parry, Franklin Taylor, John F. Barnett, Eaton Fanning, Visetti, Gompertz, John Thomas, Lazarus, Barrett, and Dr Bridge. Subjoined are the names of the successful candidates, and of the *proxime accesserunt*:—PIANOFORTE SCHOLARSHIPS—Ellen E. Aubin, aged 15, Jersey; Marmaduke M. Barton, 17, Leeds; William W. Cook, 15, Halifax; Lily A. Crabtree, 18, Manchester; Sarah T. F. Crowdy, 13, Weybridge; Emily R. Daymond, 16, Reading; Emily C. Fehr, 16, Leytonstone; Annie C. Fry, 18, London; Annie M. Grimson, 12, London; Beatrice E. Hallett, 14, Norwood; Frances M. E. Hime, 14, Londonderry; Chas. H. Holden-White, 14, London; Louisa F. Kellett, 17, Dublin; Mary C. Macdonald, 17, Chester; Edith E. Manning, 16, Bexley Heath; Edith Oldham, 17, Dublin; Marian P. Osborn, 14, Shorncliffe. *Proxime accesserunt*—Eugenie E. L. Beuard, 18, London; Wm. J. Chisman, 10, London; Emily L. Gilloch, 18, London; Ada H. Green, 16, New Barnet; Atalanta K. Heap, 17, Walmer; Clara Howard-y-Gomez, 16, London; Lucy Kaye, 18, Leicester; Mabel L. Lyons, 13, London; Hannah A. Parry, 12, London; Mary B. Sanderson, 17, London; Catherine Smith, 14, Leeds; Olive B. St. Clair, 17, London; Simeon Vantyn, 14, London; Henrietta Van Velthusen, 13, Newton Abbott; Thomas J. Woolall, 16, West Bromwich. SINGING SCHOLARSHIPS—Julie Albu, 19, London; Amanda C. E. Aldridge, 17, London; Annie Belcher, 19, Brighton; Sarah Berry, 18, Heywood; Thomas C. Frost, 22, London; Annie H. Harding, 20, Reading; Thos. W. Page, 19, Dartford; Dan Price, 20, Dowlais; John A. Ridding, 20, Birmingham; Bertha Risch, 19, Charlton; Edith F. Robiolo, 18, London; Anna M. Russell, 20, Limerick; Emily L. Stewart, 19, Birkenhead. *Proxime accesserunt*—Sarah A. Armitage, 17, Newcastle; Florence C. Boxell, 18, London; Kate E. Burrage, 21, London; Ellen M. Conway, 21, London; Ada Elkington, 17, London; Keturah Evans, 18, Dowlais; Dorah M. Mawhinney, 21, London; Kate Y. McKrill, 19, London; Francis H. M. Summers, 20, Cottesingham. COMPOSITION SCHOLARSHIPS—Francis J. Barat, 20, London; William Duncan, 16, Sale; James M'Cunn, 14, Greenock; Arthur W. Smith, 20, Windsor; Sidney P. Waddington, 13, Leicester; Charles Wood, 16, Armagh. ORGAN SCHOLARSHIP—Alfred H. Brewer, 17, Oxford. CLARINET SCHOLARSHIP—Francis D. Bulkeley, 16, Dublin. FLUTE SCHOLARSHIP—Hubert J. Lambach, 13, Edinburgh. HARP SCHOLARSHIP—Alice M. Smith, 15, Taunton. VIOLIN SCHOLARSHIPS—Arthur C. Bent, 16, London; Winifred R. Holliday, 17, London; Henry H. Inwards, 17, Luton; Emil Kreuz, 15, London; Arthur C. Rush, 14, London; Percy V. Sharman, 13, London; Wm. M. Stephenson, 9, Bingley; Jasper Sutcliffe, 14, Oldham. *Proxime accesserunt*—Jessie C. Hudson, 17, Twickenham; Annie E. E. Norledge, 13, London. VIOLONCELLO SCHOLARSHIPS—Joseph F. Field, 16, London; Wm. Henry Squire, 11, Exeter.

PROVINCIAL.

NORWICH.—Dr Bunnett's programme of organ music played by him at St Andrew's Hall last Saturday afternoon, consisted of Overture in F, (Vincent); Cantilene Pastorale, (Guilmant); Minuet in C, (Boccherini); Cujus Animam, (Stabat Mater) (Rossini); Ave Maria, (Bunnett); O Isis and Osiris, (Mozart); Selections from *Le Prophete*, (Meyerbeer); Andante Cantabile, (Mendelssohn); Air from *Dinorah*, (Meyerbeer); Overture, *Oberon*, (Weber.) His recital on Thursday evening was of a popular character, and included Handel's "Harmonious Blacksmith," English airs with variations, &c.—Mr D'Oyly Carte's company, to whom Mr Sidney let the theatre last week, played Sullivan's *Patience*, the artists being Messrs Albert James, Allen Morris, Albert Christian, Edward Clowes, Harvey Lucas, Misses Kate Cohen, Charlotte E. Cobbe, Agnes Taylor, Madge Inglis and Marian Grahame.

YARMOUTH (Norfolk).—The members of St Peter's Musical Society gave in the Town Hall, on Tuesday evening, April 24, a concert of

sacred and secular music, in aid of St Peter's choir and organ funds. Friends mustered in strong force, filling every part of the auditorium and frequently manifesting their approval of the performances by hearty and sustained applause. Mr A. Culley and Miss B. Cole were accompanists, the former at the organ and the latter at the harmonium; Mr F. W. Rolfe acting as conductor of the chorus.

RICHMOND.—The Kew Road Musical Society gave Haydn's *Creation* on Thursday evening, April 26th. Principal vocalists, Madame Clara West, Mr J. Williams, and Mr W. Forington. Organist, Mr J. F. Goodban, R.A.M.; conductor, Mr F. A. Crew. Madame West was greatly applauded for her efficient rendering of the soprano airs, and Messrs Williams and Forington were equally successful. The choruses were well rendered and the performance altogether was excellent and creditable to all concerned. There was a very numerous and appreciative audience.

LYNN (Norfolk).—The spacious music-hall in the Athenæum was filled in every part by the principal families of the town and neighbourhood when Mendelssohn's *Elijah* was given by the members of the Philharmonic Society. The principal singers were Misses Agnes Larkcom, Kate Smythe, Emily Dones, Messrs Sydney Tower and A. S. Kinnell. The performance of the oratorio was highly satisfactory; in fact, *Elijah* is such an earnest work, so intensely dramatic, and so full of religious sentiment, that even a fairly good performance must create the desire for a further acquaintance. *The Messiah* excepted, there is scarcely a sacred work that is heard so frequently in public. The band, which included some of the best professional and amateur players in the county, was led by Mr F. W. B. Noverre, and numbered, with the chorus, about 150 performers. Dr. Horace Hill conducted.

EVESHAM.—In the Town Hall, on Tuesday, April 24th, Mr G. W. Hastings, M.P., formally opened a Gipsies' Fancy Fair and a Gipsy Costume Bazaar; and on Friday, April 27th, two concerts were given in the same locale, in aid of the Vicarage Endowment Fund, the morning concert being especially well attended. Amongst those present was Mr Dixon-Hartland, M.P. Both concerts gave perfect satisfaction, singers and players being heartily applauded, especially Miss Walker and Mr W. Scott, who sang Henry Smart's popular duet, "When the wind blows in from the sea." The accompanists were the Rev. E. Vine Hall and Mr Wheatley (pianoforte), and Mr C. Wheatley (violin). In the evening a dramatic performance was given, the piece being *Popping the Question*, Messrs Marlen, C. G. Prance, Misses Hiron, Nona Roberts, and Rees, and Mrs C. G. Prance taking the parts.

NOTTINGHAM.—A concert was given in the schoolroom, Cossall, on Tuesday night, April 24th, and was in all respects successful. Messrs A. Hazlewood (of Ilkeston), Sydney Davis, A. E. Raynes (of Ilkeston), the Church Choir, Miss Maw, Mr and Mrs Gutteridge, Mr Stafford, and Miss E. Johnson assisted. The chair was taken by Mr Lynch, of the Cossall Colliery Company. The proceeds are to be given towards providing an "outing" for the church choir.—The same evening the Nottingham Part-song Choir gave a concert in the Town Hall, Ilkeston, in connection with the Mechanics' Institution. The conductor was Mr J. K. Lees, and the accompanist Miss Wright.—On Thursday the last performance of the season of the Belper Musical Society was given in the Public Hall. There was a large attendance. John Gilpin, a comical cantata, and a miscellaneous programme were the attractions. The principals were—Miss Hadfield (Derby), Messrs Hey, E. Morton, and T. G. Terry. Mr T. B. Miller conducted. Mr F. Handley, the hon. secretary, deserves praise for the exertions he had made to render the entertainment successful. After the concert a *soirée* was given, and dancing was kept up until after midnight.—The annual tea-meeting of the Ilkeston and District Harmonic Society was held in the National Schoolroom, Ilkeston, on Friday night. There was a large attendance. After tea Dr Willoughby, one of the vice-presidents, in the name of the society, presented a beautiful violin, case, and bow to Mr Joseph Wardle, the leader of the band. On the violin case was a silver plate bearing this inscription:—"Ilkeston Harmonic Society. Presented to Mr J. Wardle, by the members, as a token of their appreciation of his services as leader of the band. April 27th, 1883." Mr Wardle thanked the members.

WORCESTER.—On Wednesday, April 25th, a local choral society which has been formed at St. John's gave their first concert in the Infants' Schoolroom to a crowded audience. The soloists were the Rev. G. Carroll, Miss Walsh, and Mr. Stoyke. The following composed the band:—Messrs. E. W. Elgar, F. W. Weaver, and W. E. Elgar (violins), R. Surman (violinello), S. Graves (flute), H. Elgar (harmonium), H. Griffiths (viola), W. C. Box (double bass), F. Griffiths (clarinet), F. Morton (pianoforte). The part songs, rendered by about 50 members of the society were given—says *Berrowes Journal*—with a uniform strength and precision highly satisfactory,

and only required a little more vigour in parts to make them faultless. Mr W. C. Box, the conductor, is to be highly commended for the intelligent training the society has evidently received. The merits of the band are well known. Little as there was to choose between the excellence of the pieces, perhaps Rossini's overture to *L'Italiana in Algieri* pleased most.

FARNSFIELD.—On Tuesday evening, May 1st, Mr John Farmer's oratorio, *Christ and His Soldiers*, was given in the Parish Church by the church choir, assisted by the members of the Farnsfield Choral Society. The performance was very creditable. The soloists—Miss Wilkins, Miss A. W. Wilkins, Mr Cyril Parkinson, and the Rev. W. H. Wilkins, B.A.—acquitted themselves remarkably well. The subordinate parts were given with a careful attention to light and shade by a well-trained chorus, although (considering the size of the church) they might have been stronger in point of number. The Rev. J. W. Cruft, vicar of Edwalton, and choirmaster of the Notts. Choral Union, conducted, and Miss Calvert, organist of Holy Trinity Church, Southwell, presided. The offertory at the close, after deducting expenses, will be devoted to the purchase of a processional banner for the choir of the parish church.

TAUNTON.—A concert of a rather ambitious character was given on Friday evening, April 27, in the large hall of the Independent College by the Choral Society, who for some time have been under the able instruction of Mr T. J. Dudeney. The fine organ and the well-known energy of the chorus trainer, together with the active interest in musical art evinced by the masters of the college, have given a decided impetus to the love of music among the students, and a very efficient choral society, quite equal to the performance of classical works of some pretensions, has been established. The principle feature of the concert under notice was Macfarren's cantata *Christmas*, for solo voices, chorus, and orchestra. The choruses were efficiently rendered by about seventy voices, and the solos were entrusted to Mrs Wilkins and Mdm Florence Winn. Mr T. J. Dudeney conducted. The work is an exceedingly difficult undertaking for such a young society, but upon the whole it was an able performance, for which Mr Dudeney deserves commendation. The opening chorus, "The trees lift up their branches bare," was sung in perfect time and spirit. Mrs Wilkins was heard to advantage in the recitative, "Welcome, blest season," as well as in the romance "Christmas comes, and friends that long have parted." Mdm Winn was loudly applauded for the recitative and chorus, "Welcome every guest," and the song with chorus, "A bleak and kindless morning broke on Athelney." The duettino "Little Children," was given with much feeling by Mrs Wilkins and Mdm Winn. Owing, however, to the strength of the orchestra the voices in the last chorus, "Welcome all, the feast is spread in the vaulted hall," were not heard so distinctly as desirable. Previous to the cantata a miscellaneous selection of vocal and instrumental compositions was given by Mrs Wilkins and Mdm Florence Winn; Messrs T. Taylor, Loveday, A. Clements, T. R. Glanville, (who sang Mr Dudeney's song, "My morning light,"), P. Hawkins and F. W. Lea, Mr Dudeney giving an Andante in F sharp minor for the organ, by Wesley, and, with Miss Stewart, Sterndale Bennett's "Three diversions," (pianoforte duet). Mr R. Summerville also assisted by playing Macfarren's pianoforte sonata in E flat. The concert altogether was a complete success.

BRIGHTON.—At Saturday's concert at the Aquarium, Miss Florence Waud played two movements, the scherzo and the finale of Liszt's "Symphonie" Concerto, so called because it consists not of three movements only, like an ordinary concerto, but of four, like a symphony. This work, which is often undervalued by those, perhaps, who have not heard it, or, at all events, have not heard it played by Miss Florence Waud, is an interesting, spirited, and generally effective composition. It was first, we believe, introduced into this country by the Russian pianist, Mdlle Timanoff. Miss Waud made it known last autumn at the Promenade Concerts, and the brilliant success with which she played it under the direction of Mr Crowe was renewed on Saturday at the Aquarium under that of Mr Greebe. Miss Waud gained much and well deserved applause in the second part of the concert by her performance of Chopin's "Andante and Polonaise." The vocalist was Miss Frances Hipwell, who sang very expressively "Kathleen Mavourneen," "The soldier's tear," and a song called "Faithful," by Roedel.

Signor Tito Mattei announces his concert for Saturday evening, May 12th, at St. James Hall, with the assistance of Miss Santley, Madlle Marimon, Mesdames Mattei, Trebelli, and Patey; MM. Santley, Lloyd, Runcio, Bouhy, Zoboli, Foli, &c. A feature in the programme will be a septet entitled "I am shocked," from a new opera comique MS, composed by Signor Mattei.

TO CORRESPONDENTS.

IGNOTUS.—Anon, anon, Sir, none of the three named were grass eaters (or hoppers).

MR CHARLES DAVISON begs to announce that he has resumed his Pianoforte Teaching. All communications to be addressed care of Messrs Duncan Davison & Co., 244, Regent Street, W.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MAY 5, 1883.

WILLIAM SCHWENCK GILBERT.

AN AUTOBIOGRAPHY.

(Concluded from page 257.)

Immediately after the production of the *Princess* I was commissioned by the late Mr Buckstone to write a blank verse fairy comedy on the story of "Le Palais de la Verité," a subject which had been suggested to me by Mr Palgrave Simpson. The piece was produced at the Haymarket Theatre with an admirable cast, which included Mr Buckstone, Mr Everill, Mrs Kendal, Miss Caroline Hill, and Miss Fanny Gwynne, and it ran about 150 nights. A day or two before the production of the piece I was surprised to receive a packet containing twenty-four dress circle seats, twenty-four upper-box seats, twenty-four pit seats, and twenty-four gallery seats, for the first night. On inquiry I discovered that by immemorial Haymarket custom these ninety-six seats were the author's nightly perquisites during the entire run of a three-act play. I assured Mr Buckstone that I had no desire to press my right to this privilege, which seems to be a survival of the old days when authors were paid in part by tickets of admission. I believe that the Haymarket was the only theatre in which the custom existed. Under Mr Buckstone's conservative management very old fashions lingered on long after they had been abolished at other theatres. I can remember the time (about thirty-eight years since, I think) when it was still lighted by wax candles. The manager of the Haymarket, in Court dress, and carrying two wax candles, ushered Royalty into its box long after other managers had left this function to their deputy, and the old practice of announcing that a new play "would be repeated every night until further notice" survived until the very close of Mr Buckstone's management.

Pygmalion and Galatea followed the *Palace of Truth*, and achieved a remarkable success, owing mainly to Mrs Kendal's admirable impersonation of Galatea. Mr Buckstone, Mr Howe, Miss Caroline Hill, and Mrs Chippendale were the other noteworthy members of the cast. This was followed by *The Wicked World*, a fairy comedy in three acts, and *Charity*, a modern comedy in four acts, which achieved but an indifferent success in London, although it was played with much credit in the country, under Mr Wilson Barrett's management.

In the meantime the Court Theatre had been built and opened by Miss Marie Litton. I was commissioned to write the opening comedy, *Randall's Thumb*, and its successor, *On Guard*. This was followed by a parody on *The Wicked World*, called *The Happy Land*, with which I had some concern, although it was mainly written by Mr Gilbert & Beckett. The origin of this piece, which attracted extraordinary attention owing to certain impersonations of three leading statesmen—impersonations which were subsequently forbidden by the Lord Chamberlain—was as follows:—Mrs Bancroft (at that time lessee of the Prince of Wales's Theatre) had arranged to give a private performance to her personal friends, and she asked me to write a wild burlesque for the occasion. I constructed a political parody on my own piece, *The Wicked World*, and incidentally I told the plot to Miss Litton, who expressed a great desire to produce the piece at the Court Theatre, but that was out of the question, as the burlesque was intended for Mrs Bancroft's private performance. That performance, however, was postponed indefinitely, owing to a domestic affliction, and I then told Miss Litton that the subject of the piece was at her service. Miss Litton gave the plot to Mr Gilbert & Beckett, who completed it, with some slight assistance from me.

This was followed by an adaptation of *Great Expectations*, which achieved no success worth mentioning. It afforded, however, a curious example of the manner in which the Censorship of those

days dealt with plays submitted to it for license. It seems that it was the custom of the then Licensor of Plays to look through the MS. of a new piece, and strike out all irreverent words, substituting for them words of an inoffensive character. In *Great Expectations*, Magwitch, the returned convict, had to say to Pip, "Here you are, in chambers fit for a Lord." The MS. was returned to the theatre with the word "Lord" struck out, and "Heaven" substituted, in pencil!

Soon after the production of *Pygmalion and Galatea* I wrote the first of many libretti, in collaboration with Mr Arthur Sullivan. This was called *Thespis*; or, *the Gods Grow Old*. It was put together in less than three weeks, and was produced at the Gaiety Theatre after a week's rehearsal. It ran eighty nights, but it was a crude and ineffective work, as might be expected, taking into consideration the circumstances of its rapid composition. Our next operetta was *Trial by Jury*, which was produced at the Royalty Theatre, under Miss Dolara's management, with surprising success, due in no slight degree to poor Fred Sullivan's admirable performance of "the Learned Judge." The success of this piece induced Mr D'Oyly Carte (at that time the managing director of a newly formed "Comedy Opera Company") to commission us to write a two-act opera for the Opera Comique. *The Sorcerer* was the result of this commission, and it deserves to live in the memory of theatre-goers on account of its having introduced Mr George Grossmith and Mr Rutland Barrington to the professional stage. *The Sorcerer* ran for six months, and was followed by *H.M.S. Pinafore*, which ran for two years. To this succeeded the *Pirates of Penzance*, which ran for a year, and this in turn was followed by *Patience*. The success of these pieces induced Mr D'Oyly Carte to build the Savoy Theatre expressly for them. *Patience* was transferred to the Savoy after having run for six months at the Opera Comique. It derived new life from its new home, and ran, in all, nineteen months. It is, perhaps, unnecessary to add that its successor, *Iolanthe*, is still drawing excellent houses. A new opera is on the stocks, and will probably be produced in October.

I have omitted to record, in their proper places, *Dan'l Druce*, and *Engaged*, produced at the Haymarket, under Mr J. S. Clarke's management, and in which Miss Marion Terry made a signal success; *Sweethearts*, a two-act comedy produced at the Prince of Wales's under Mrs Bancroft's management; *Broken Hearts*, a three-act play in blank verse, in which Miss Bessie Hollingshead particularly distinguished herself, produced at the Court Theatre, under the management of Mr Hare; *Tom Cobb*, a three-act farcical comedy, produced at the St James's Theatre, under Miss Litton's management; *Gretchen*, a four-act blank verse play, produced at the Olympic by Mr Neville; *The Ne'er do Weel*, an absolute failure at the Olympic; *Foggerty's Fairy*, another failure at the Criterion. I have translated three farces or farcical comedies from the French, and I have adapted two English works, namely, *Great Expectations*, and *Ought We to Visit Her?* With these exceptions all the plays I have written are original.

W. S. GILBERT.

ROYAL ITALIAN OPERA.

The prospectus for the season of 1883 says a good deal in a very few words. It is evident that Mr Gye, the manager elect, has been in no way influenced by the vaunted successes of the German companies last year; nor does he believe in the soothsayers who have so often augured the decline and fall of Italian Opera. His only promised novelty is *La Gioconda*, the most generally landed work of the much talked-about Ponchielli, to whose claims and probable acceptance *The Graphic* has from time to time invited attention. Among the "revivals" announced are two other operas from the pen of an Italian composer who, it must be conceded, by all except "the advanced people," has done some more or less excellent work in his day. These are the *Gazza Ladra* and *Conte Ory* of Rossini. Both will be welcome, as can hardly fail to be the Italian version of Auber's *Domino Noir*, and that of Wagner's *Fliegende Holländer*. Each of these four works contains a responsible part for one of the *prime donne absolute* of the company—Mmes Patti, Sembrich, Pauline Lucca, and Albani; while *Gioconda* is to be introduced to us under the auspices of Madame Marie Durand, an American lady much esteemed in the Southern States and in various parts of Europe. The names already signalled are enough to show that Mr Gye sets as much value as at any former period upon his leading vocalists. It was expected that Mme Nilsson was still further to strengthen this in its way, almost unprecedented *troupe*,

but the Swedish songstress has herself announced publicly that such is not the case. Mme Scalchi resumes her position as leading contralto, her companion being Mdle Tremelli; the list of tenors is materially enhanced by the engagement of our English Mr Maas; Cotogni and Del Puente are at the head of the barytones, Gailhard and De Reszké foremost among the basses. As usual of late years Signor Bevignani and M. Dupont will share the post of conductor, &c. The other officers, including Mr Carrodus as principal violin, Mr Pittman as organist, Messrs Dayes and Caney as scenic artists, &c., remain chiefly as before; and, allowing for some changes together with a small numerical reduction, the same may be stated of the orchestra and chorus. Respecting certain new-comers, it is as well to await their advent, and the issue of their successive debuts. The alterations effected in the auditorium, at the instigation of the Metropolitan Board of Works, with a view to the public safety, can only meet with general approval, even should they lead to the restoration of an ancient nuisance that used to go by the name of "Fop's Alley."—*Graphic*.

As already intimated, the directors of this establishment deserve credit for the improvements lately made with a view to the comfort and inconvenience of their patrons. It may be that in increasing the number of exit doors, and generally facilitating departure from the house, they did no more than submit to the regulations of authority. Credit, however, comes in where the regulations stopped and the directors went on. It will certainly not be refused to the management by occupants of the stalls, who cannot but feel thankful for the ease with which their seats are now reached and quitted, and for the new entrance opening directly on the central gangway, or "Fop's Alley." Coupling increase in comfort with decrease in price, it would appear that the stalls are a highly-favoured part of the house. By the way, they have definitely absorbed the pit, which for years had enjoyed no better than a precarious existence, sometimes shrinking to a couple of rows, and at others vanishing entirely for the time being. Few will lament its loss. All the significance once belonging to it vanished years ago, and the entire College of Heralds would have been puzzled to define its status amongst the divisions of the auditorium.

The opening performance was not that of a slight and familiar opera, needing no rehearsal. A few years ago anything that could be got through decently with little preparation found favour when the manager had his first night in view. This is no longer the case and the change from, say *Il Trovatore* to *Aida* is an improvement which those who desire the prosperity of Italian opera heartily welcome. There can be little doubt that an earnest and artistic spirit will soon manifest itself in other ways. Indeed, this is bound to follow a change for the better in public taste. The art of a people is just what its supporters among the people make it, and when the patrons of Italian opera really desire reforms of any kind managers will always be found ready to effect them. Verdi's Egyptian work was efficiently represented, having regard to the conditions of an opening performance. Signor Bevignani may be congratulated upon this fact, for *Aida* is no light thing to undertake, even when circumstances are altogether favourable. Save for occasional excess of energy, the band and chorus acquitted themselves well, doing full justice to the complicated and splendid *finale* of the second act. The stage effects were, in their way, hardly less excellent, though a slight hitch marred the entry of the trumpeters in the great scene just referred to by bringing them into collision with the Princess's attendants. A better distribution of the leading parts could not reasonably have been desired. Mme Fürsch-Madi, for example, played and sang *Aida* with real power and genuine success. Her impersonation seems to have improved, as regards dramatic and vocal intensity, upon what it was some time ago. At any rate, she made an unusual impression, distinguishing herself greatly both in the fine duet for *Aida* and *Amneris*, and in the still more exacting situation where *Aida* tempts *Radames* from his allegiance. This was thoroughly good work of a high order. Mdle Stahl is an *Amneris* with whom frequenters of Covent Garden are now familiar; but acquaintance has augmented rather than diminished respect for what is, beyond doubt, a meritorious effort. Mdle Stahl sings the Italian music like a German, it is true; but her artistic purpose and expression are not much obscured by vocal peculiarities, while her acting rarely falls short of what the situation requires. She may, nevertheless, be reminded that when the victor *Radames* enters in splendid state, the Princess who loves him should not look quite unconcerned simply because at that moment she has nothing to say or do. Mdle Stahl won special applause by her performance in the trial scene of the final act. Concerning the new

tenor, Signor Marconi, it may be wise to say little at the present time. He will be heard this evening in *Marta*, and the eminently vocal music of Flotow affords a test upon which judgment can hardly go wrong. Signor Marconi has a voice of light but penetrating quality, and his best notes are his high ones. He phrases well, and sings with feeling, sometimes even with passion, though it did not clearly appear that his dramatic powers are beyond those of the ordinary operatic tenor. Thus much it is possible to say now, everything further we reserve. Signor Cotogni, as *Amonasro*; Signor de Reszke, as *Ramfis*; and Signor Scolaro, as *Il Ré*, were admirable. Their parts could not have been better filled.—*D. T.*

On Thursday Flotow's *Martha* was given with Mme Repetto (Lady Enrichetta), Mdle Tremelli (Nancy), Signors Cotogni (Plunkett), Caracciolo (Lord Tristan), Raguer (Sheriff), and Marconi (Lionel). The new comer (Mme Repetto) was received with favour, and Signor Marconi justified the praise awarded him on his debut. There was a crowded house.

CONCERTS.

CRYSTAL PALACE.—The Saturday Afternoon Concerts, so admirably directed by Mr August Manns, are nearing their close for the present. The more reason why every amateur who cares for orchestral music of the highest class, played in perfection by a body of instrumental exponents not easily surpassed, under a chief so thoroughly versed in every school (occasionally we wish he were less "eclectic"), should lose no opportunity of hearing one, or more—or, in fact, if convenient, all of them. Recently among the symphonies, which, by universal agreement count as the chief attractions of the Crystal Palace Concerts, have been F. H. Cowen's "Scandinavian," now recognized here and abroad as a masterpiece; Schumann's No. 3 (in C major); Mr C. Hubert Parry's Symphony in G, composed for and first played at the Birmingham Festival last year, a work of the highest merit, notwithstanding certain tendencies to which staunch and loyal advocates of forms that are imperishable, might probably object; and, last of all, the *Harold in Italy* of Hector Berlioz, which has puzzled all the critics, since the *Symphonie Fantastique*, puzzled Schumann, and, (in a more mysterious sense, about which much might be said) perplexed the famous violinist, Nicolo Paganini. The gifted Spanish violinist, Señor Sarasate, has won new fame by his brilliant execution of poor Henri Wieniawsky's Concerto in D (No. 2), and other pieces; an English pianist, Mr Richard Rickard, has earned distinction by his performance of Chopin's F minor concerto; and in all other respects the programmes, vocal and instrumental, have been varied and attractive. Meanwhile the grand *Requiem* of Berlioz is eagerly expected.—*Graphic*.

CRYSTAL PALACE CONCERTS.—The programme of last Saturday's concert had features of particular interest, and others that called for no more than passing remark, such as we now give to the fact that it began with Mendelssohn's overture, *Walpuris Nacht*, and closed with Liszt's Fourth Hungarian Rhapsody. M. de Pachmann was the pianist, the principal work chosen for or by him being Mozart's Concerto in D minor, the best-known, and, in many respects, the finest example of its kind by that master. The Russian artist played brilliantly, and obtained great applause after the first and third movements. He was, to our mind, even more satisfactory in the beautiful Romanza. M. de Pachmann is not a Boanerges. His best spitting is done gently, and the tender grace of Mozart's music in this particular movement had faultless expression. Subsequently, the now popular pianist gave four selections from Chopin, to the unmingled satisfaction of the audience, who rewarded him with every sign of approval. A new English symphony followed the concerto. Mr Thomas Wingham, the author of it, long ago won his spurs in this lofty order of composition, his first work of the kind, produced in 1872, being fortunate to attract a good deal of attention, and call forth a good deal of praise. The Symphony in D, of which we now speak, is Mr Wingham's fourth. He has also composed at least four overtures, besides other things of high aim and character, all going to prove him an earnest musician, with faith alike in his art and in himself. We shall not venture to pronounce a definite opinion upon the new symphony after one hearing, and without having examined the score. Impressions may, however, be recorded, and these are decidedly favourable to the first three movements, which have a consistent character as part of a whole, are skilfully written, highly pleasing, and marked by appreciable novelty of idea and treatment. The opening *allegro* is thus distinguished in a special degree, and contains many passages of absolute beauty. Such are those wherein the two principal and well-contrasted themes are stated, while the entire movement is written for the orchestra with excellent taste. It may be urged

against the *andante* that too close an approach is made to the mere prettiness of the French school. We shall not debate the point; but pretty the movement is, unquestionably, and interesting by reason of more than one quaint touch. Perhaps the most individual part of the symphony is the *minuet*—a dainty specimen of pure and piquant music such as Mr Wingham's regretted master, Sterndale Bennett, would have approved. For the character of the *trio*, precedent may be found in Haydn; but the *minuet* ranks, as far as our knowledge goes, among original things. The *finale* pleases less on the first hearing, and, for the present, we pass it by. Enough that the entire work, though not a strong specimen of its kind, so gratified connoisseurs as to make its repetition certain. The vocalist at this concert was Miss Mary Lemmens, who, fresh from the instruction of her accomplished mother, Mdme Lemmens-Sherrington, made a very successful first appearance. Handel's "Lascia ch'io pianga," and the "Ballade de la Mandragore," from Delibes' *Jean de Nivelle*, were the young lady's selections, wisely chosen to exhibit diversity of power. In both she appeared to such advantage that the audience took pains to make emphatic the expression of their approval. Miss Mary Lemmens has a mezzo-soprano voice of considerable range, well under control, and of good quality, while its fortunate owner has already learned to use it with the higher and deeper expression due to a sympathetic nature and genuine musical feeling. Her rendering of Delibes' piece put this beyond doubt, by approaching, at times, to dramatic force. Miss Mary Lemmens may be congratulated upon her *début*, and upon the future that seems to lie before her.—D. T.

THE success of Mrs Lamborn Cock's concert, which was given in St James's Hall on Monday evening, accorded with the fitness of things. Mrs Lamborn Cock bears a name long known in connection with music, and is herself an esteemed professor, but she did not rely so much upon friendship and sentiment as upon the attraction of a good programme and well-reputed artists. These she provided in unwonted measure, and had her reward in a numerous and distinguished audience. A large part of the evening was devoted to music of serious purport. Thus the Philharmonic orchestra, conducted by Mr W. G. Cusins, played Beethoven's overture to *Egmont*, Mr Cusins himself took the solo of Sterndale Bennett's pianoforte concerto in F minor, and Señor Sarasate introduced a new *Suite* for violin and orchestra presumably written for him by the lately-deceased composer, Joachim Raff. Bennett's concerto, conducted by Mr T. Pettit, and played with the assurance born of familiarity, charmed as it always does; the grace and beauty of the well-known Barcarolle again commanding universal admiration. Mr Cusins was loudly applauded at the end of his task; nevertheless, the audience had some enthusiasm left for the wonderful executive skill of the Spanish violinist. Raff's *Suite*, which is in three movements, enabled Señor Sarasate to display some of his best points, particularly his perfect mastery of the bow. Except as a show piece, and apart from a Menuetto of much beauty, the *Suite* calls for little notice; but, as a show piece, the first and third movements quite answer their purpose. In the final *Moto continuo*, Señor Sarasate held the audience as by a spell, so headlong was the pace yet so certain every step. He was applauded according to the measure of his skill. A number of solo and concerted works for voices relieved those for instruments, songs being sung by Misses Santley, Marian Mackenzie, Hilda Wilson, and Messrs E. Lloyd and Santley, while the Philharmonic Choir contributed Pinsuti's "My lady comes to me" and Cusins' "As the sunshine to the flower" in excellent style. The chief feature of the evening was a setting by Miss Alice Mary Smith (Mrs Meadows White) of Collins's *Ode to the Passions*. Amateurs may remember that this work was produced at the Hereford Festival last year, and then attracted a good deal of attention through perfectly legitimate means. It has since been heard in various parts of the country; always with a result that augured well for its success in the metropolis. We are not called upon now to enter into details respecting Mrs Meadows White's music, that duty having been discharged at some length in connection with the Hereford performance. At the same time the ode should not be allowed to pass without renewed testimony to the skill with which it is written, to the composer's artistic sense of fitness in choosing means of expression, and to the perfect clearness of her method. Mrs White, who, in dealing with the passions, could not overlook the author of *Alexander's Feast*, reflects Handel's breadth and strength without copying him. She has an obvious sympathy with that directness and singleness of purpose wherein lies the power of many old masterpieces, and she does well to show it by way of contrast to the confused and babbling utterances characteristic of an age which, in a musical sense, scarcely knows its own mind. The audience at once responded to the ring of the true note sounded by the composer. They applauded the tuneful invocation to Hope, charmingly sung by Miss Santley, and the characteristic

expression of Revenge and Pity, as given like a real artist by Mr Santley. They still more applauded the beautiful trio, with chorus, "Melancholy," in which the voices of Misses Santley, Hoare, and Wilson were prettily blended, encoring Mr Lloyd's spirited rendering of "Brown Exercise rejoiced to hear," and, when all was over, calling the composer by acclamation to the platform. We heartily endorse the verdict of the public, and hope that Mrs Meadows White will make further progress along a path which she is distinctly fitted to tread.—D. T.

MR GEORGE GEAR'S CONCERT.—The poet Longfellow has described the talent of success as consisting in doing what we can do as well as possible, and without thought of fame. That the idea of immediate gain must be held subordinate in the creation of a true work of art is a fact practically recognized by the few. Amongst this section, in the musical category of young English composers, we may class Mr George Gear, whose annual concert took place on Tuesday evening, April 24th, at St George's Hall. The concert, as usual, was well attended. To Miss Santley was entrusted a new song by the concert-giver—"The Winds" (words by Mr Arthur Law), which she rendered—as well as two songs by Miss Maude V. White—with great artistic finish. Miss Damian was heard to advantage in another new song by Mr G. Gear, "The Old Journal," the music being, as usual with this composer, highly expressive of the words. Mr Henry Guy gave Schubert's "Serenade" with much taste, also "The White Rose" (G. Gear). Miss Edith Ruthven and Miss Clara Latham (pupils of Mr Handel Gear) both sang with expression and clearness of style. Mr Herbert Thorndike was encored for his spirited rendering of "The Toreador's Song," from *Carmen*. A setting of "Batelier dit Lisette," by L. Benson, was pleasantly sung by Mr North Home, who was re-called. Miss Kate Chaplin, who bids fair to become a star, and to shine brilliantly amongst lady violinists, distinguished herself in a "Romance" by Vieuxtemps and a "Mazurka" by Wieniawski. Miss Damian was called upon to repeat "The Last Dream," by Mr F. H. Cowen, and she acknowledged the compliment by singing "Sweet Visions," one of Mr G. Gear's most successful songs. Mr Oberthur displayed his mastery over the difficulties of the harp by his performance of his *Fantasia* on airs from Meyerbeer's *Dinorah*, which obtained for him a deserved re-call. Two other compositions by Mr George Gear were also given, viz., a quartet ("Hunting Song"), which displays considerable ability, and a Sonata in G major, for pianoforte alone, admirably played by the composer, who was unanimously re-called. In this work Mr George Gear nobly aspires to the high position of a writer in the classic form of pianoforte music; and we must especially praise him for the *andante cantabile* movement, which is a specimen of pure melody from beginning to end. Mr George Gear proved again his versatility of style by his performance of Ignace Gibbons's characteristic "Sächsisches Lied" and a Tarantelle by Nicholas Rubinstein. A Pianoforte and Violin Duo, by Osborne and De Beriot, skilfully played by the Misses Nellie and Kate Chaplin, brought this excellent concert to a brilliant conclusion.

MR SIMS REEVES gave a concert on Tuesday afternoon, at St. James's Hall, which was avowedly a repetition of that given by him in February last, when large numbers of people were unable to obtain admission. The list of vocalists contained many eminent names, including, of course, that of the concert-giver. Mr Sims Reeves' dramatic style and finished taste were manifested, as on many previous occasions, in the scena, "Fra poco a me" from *Lucia di Lammermoor*, Blumenthal's ballad "I wish thou were not going," and Braham's nautical song "The Death of Nelson." A varied selection of vocal pieces was contributed by Misses Santley, Effie Clements, and Spencer Jones; Madame Antoinette Sterling, Mr Herbert Reeves, Mr Santley, and Mr Barrington Foote. Signor Scuderi, the violinist, was much applauded in his performance of a violin solo of his own composition, and the skilful instrumentalists known as the "Anemoic Union" played some effective arrangements. Special features in the programme were recitations by Mr Henry Irving and Mr Toole, the former of whom gave an episode from the ninth book of the "Æneid" ("Nisus and Euryalus") and Dickens' "Copperfield and the Waiter"—Mr Toole having recited "The Pleasure Trip," which was received with roars of laughter. There was again an overflowing audience.—D. N.

MISS ALICE ROSKILL's concert at Steinway Hall on Tuesday evening, May 1st, was given under the patronage of the Lord Bishop of Exeter, the Duke and Duchess of Westminster, and several other distinguished members of the aristocracy, as well as under that of the Lord Mayor and Lady Mayoress, who, accompanied by their daughters, honoured the concert with their presence, being conducted to their seats by Mr Isitt, deputy lieutenant for Middlesex. The esteemed concert-giver was assisted, as vocalists, by Miss Helen Meason and Mdme Enriquez; Mr W. H. Cummings, Signor Vella, and Mr Santley; and, as instrumentalists, by Mr Kuhe, Misses

Kathleen O'Reilly and Harriett Sasse (pianoforte), Mr John Thomas (harp), Herr Poznanski (violin), and Mr Churchill Sibley (organ), Miss Roselli's contributions were Mr F. H. Cowen's "Last dream," Louisa Gray's "Dermot and I" (composed expressly for Miss Roselli), Gounod's *Chant religieux*, "Noël" (violin and organ *obbligato*, Herr Poznanski and Mr Sibley), and a new song by Mr Sibley, "With thee." Besides which Miss Roselli joined Miss Helen Meason in Rossini's "Quis est homo" (*Stabat Mater*), and Mr W. H. Cummings in the duet, "Il suon dell' arpe angeliche," from Donizetti's *Il Polinto* (harp *obbligato*, Mr John Thomas), which they were compelled to repeat, and Miss Helen Meason, Mr Cummings, and Signor Villa in the quartett, "Un di si ben rammentoni" (*Rigoletto*). In all and each of these Miss Roselli gained the genuine approbation of her friends and patrons, whose floral contributions evidenced the pleasure they had received from her performances. Among the successes of the concert were a new song by Desmond L. Ryan, "Hail and farewell," charmingly rendered by Mdme Enriquez; Gounod's "When in the early morn," artistically sung by Mr Cummings, who was unanimously recalled; Rossi's "Ah! rendimi quel core," in which Miss Helen Meason earned genuine applause; Mr John Thomas's harp solo, "Echoes of a waterfall," played by the composer and unanimously encored; Gounod's "Le nom de Marie," sung by Mr Santley so finely that he was called back when he gave the same composer's "There is a green hill far away,"; and Wieniawski's violin solo, "Legende," remarkably well played by Herr Poznanski. The "conductors" were Messrs Wilhelm Ganz, William Carter, and Lindsay Sloper. The hall was crowded.

MDME JENNY VIARD-LOUIS, the accomplished French pianist, has been giving a series of interesting lectures on Music. Originally written in the French language, they have been rendered into English by Mrs Warrington Smyth, and read by the clever translator with great effect. The following is the programme of the music given at the meeting of the 24th April, in illustration of the lecture, and played by Mdme Jenny Viard-Louis and Mdle Isabelle Levallois:—*Allegro Vivace* and *Allegro Molto* (Scarlatti); *Prelude and Fugue in F major* (J. S. Bach); *Valse*, Op. 34 (Chopin); *Faschingsschwank in Wien* (Schumann); 1st Sonata, piano alone (Mozart); Sonata, Op. 30, C minor, piano and violin (Beethoven). Mdme Viard-Louis announces a vocal and instrumental concert to be given in the Moore & Burgess concert-room at St James's Hall next Thursday, May 10, when she will be assisted by Mdles Fernande Carino, Victoria de Bunsen, and Mr Barrington Foote, vocalists; Mdle Felicia de Bunsen (pianist); Mdle Isabelle Levallois (violinist); and Mr Hollman (violinist). Mdme Viard-Louis will play Beethoven's Sonata, Op. 31, and pieces by Gade, Grieg and Liszt.

MISS AGNES ZIMMERMANN gave the first of three Chamber Concerts at the concert-room of the Royal Academy of Music, Tenterden Street, on Thursday evening, April 19th. The programme of the accomplished artist contained the following interesting works, each being rendered in perfection:—Sonata in D, for pianoforte and violin, by C. Villiers Stanford (Miss Agnes Zimmermann and Herr Straus); Schumann's *Fantasie*, Op. 17, for pianoforte alone (Miss Agnes Zimmermann); and Quintet, for pianoforte, two violins, viola, and violoncello, by Rubinstein (Miss Zimmermann, MM. Straus, Ries, Zerbin, and Pezzi). Mdme Sophie Lowe varied the programme by singing compositions of Schubert and Schumann, accompanied by Mr Zerbin. Miss Zimmermann's next concert is announced for Tuesday evening, May 8th, in the same locale.

MR WILLING'S CHOIR.—Gade's Birmingham cantata, *Psyche*, was the chief attraction at St James's Hall on Tuesday evening, when Mr Willing gave his final concert for the present season. A large audience assembled, and all passed off well, aided by the interest which the Danish composer's graceful and expressive music never fails to create. *Psyche* has been so fully noticed in these columns since its production, last September, that nothing remains to say about it except, perhaps, to point out the measure in which public opinion upholds the judgment of those who at the outset recognized a special fitness for English taste. Gade belongs to the school of Mendelssohn, and, whatever protests may arise in some quarters, English amateurs are always ready to dance when Mendelssohn, or any of his fellows, pipes. The performance was generally creditable to those concerned in it, the band and chorus, under Mr Willing's direction, showing not only competent skill, but the familiarity with their task for the absence of which nothing can compensate. It will be understood, therefore, that the fine invocation "Thou art mighty, O Eros," not to speak of other important numbers, was given with great effect, and made a decided "hit." Mdme Isabel Howitz sang the music of *Psyche* in a style worthy of commendation, distinguishing herself especially by correct insight into the composer's meaning, and by truth as well as power of expression. She was heard to most advantage in the solo, "Thanks, ye kindly sisters." Miss Warwick, Miss Ehrenberg, and Mr A. Thompson gave effect

to the pretty concerted music of the spirits, while, with Mr King as Eros, the success of that important part was assured. At the close of the cantata loud applause bespoke the gratification it had afforded. In the miscellaneous second part were several notable things, among them the overture to *Guillaume Tell*, finely played and encored, and a short selection from Sterndale Bennett's *May Queen*, wherein Miss Ambler, Mr E. Lloyd, and Mr King distinguished themselves. The concert ended with the National Anthem.—D. T.

On Thursday evening, April 26, Mrs Farley gave her annual concert in St Andrew's Hall, Balham. There was a thoroughly appreciative audience, who signified their appreciation of the performance by frequent bursts of applause. Mr George Gear began the concert with the Rondo-finale from his Sonata in G. He also played the "Sachsches Lied" of Ignace Gibsons, and Tarantella in G minor of Nicholas Rubinstein. He also sang, in splendid style, his serenade, "My lady sleeps," and Tosti's "For ever and for ever." Mr W. Coates did justice to Donizetti's serenade, "Oh, summer night," and Reichardt's "Thou art so near." Mrs Burkenyoung displayed her voice to advantage in the charming reverie, "Sognal," by Schira, and also in the duet with Miss Lottie Seale, "The Venetian Boat Song" (Blumenthal). Mrs Farley, who is evidently a great favourite, displayed her excellently-trained voice to advantage in the recitative and air, "Angels ever bright and fair," from Handel's *Theodora*, and in the song, "Sweet Visions," composed by Mr G. Gear, under whom she studied it (encored). M. Polydore de Vos played his "Marche Féérique," Thalberg's "Priere de Moise," and his own fantasia, "L'Etoile du Nord." Mdme Jarratt did justice to the songs, "Beside the Spring" (G. Gear), and "Haymaking" (Watson). Miss Dinah Shapley gave, in fine style, Chopin's Grand Polonaise in E flat. Mr Fuller Allen sang "Mount, gallants, mount!" (Frank Waverley), and "Three Merry Men" (Molloy). At the conclusion of the concert, a select company remained, at the special invitation of Mrs Farley, to a dance, which was kept up until an early hour.—South London Press.

LADY BRABAZON gave a highly successful concert on April 26 at St John's, Bethnal Green, when the following artists sang and played: the Misses Coeni, Burdett, Moseley, and Mrs Ch. J. Bishenden; Messrs Addison and Bishenden. Rubinstein's "Turkish March" was well played by Miss Moseley. Miss Burdett sang with much feeling "Darby and Joan," and Miss Coeni charmed her audience with the "Minstrel Boy." Mrs Bishenden, who has an excellent and well cultivated mezzo-soprano voice and sings with taste and expression, joined her husband in Glover's duet, "Slowly and softly," gaining loud applause and repeating the last verse. Mr Addison's singing of "The lark now leaves his watery nest" was well received, and Mr Bishenden gave in his well-known style "A warrior bold," "The Anchor's Weighed," and, by desire, "Good news from home," the audience joining in the chorus and insisting on the song being repeated. The concert gave great pleasure to all, Lady Brabazon adding to the enjoyment by giving bunches of primroses to the visitors.

SOUTH LONDON CHORAL ASSOCIATION.—The fifth annual concert of this society, given in St James's Hall on Thursday evening, April 26th, was not the success anticipated. We have given, time and again, proof of a disposition to encourage suburban choral bodies in their efforts to emerge from comparative obscurity, and stand in the fierce light that beats upon whatever aspires to be metropolitan. Especially have we taken pleasure in acknowledging the merits of the South London Choral Association—merits that, as a question of simple justice, could not be overlooked. Now, on the other hand, and for the same reason of justice, blame must be awarded instead of praise. Where the cause of fault lies it would be rash to say, but, as a matter of fact, the singing of Mr Venables' choir on Thursday evening was quite unworthy of a well-earned repute. Some of the smaller and less difficult pieces in the programme were efficiently given, among them Pinsuti's part-song, "In April time" (encored), and Henry Smart's trio for female voices, "The Water Nymphs." In the more trying selections the choir failed, its performance of a dramatic chorus, "Liberty," by Eaton Fanning, being simply disastrous. We need say no more, but are bound to say as much, and to give Mr Venables, together with his transpontine amateurs, a plain intimation that the excellence which first secured favour in central London must be maintained, since the effect will cease with the cause. The solo vocalists were Miss Clara Samuel, Miss Cravino, Mr Harper Kearton—who appeared in the absence of Mr Lloyd through illness—and Mr Barrington Foote. These ladies and gentlemen were successful in all they did; and if we do not enter into particulars it is because the selections made by them scarcely rose above ballad level. The concert, as a whole, gave little pleasure to those who wish the choir well.—D. T.

THE Bach Choir gave the last concert of the announced series last Saturday afternoon at St James's Hall, when the Mass in B minor (*Die hohe Messe*), with which work the institution inaugurated its career, was repeated. The choral parts were well rendered, and the important *obbligati* instrumental passages were skilfully played by Messrs Carrodus, Radcliff, Lebon, Mann, Hutchins, Anderson, Lazarus, and Dyer. The principal singers were Miss C. Elliot, Mdme Patey, Messrs W. H. Cummings and W. H. Brereton. The room was crowded.

SACRED HARMONIC SOCIETY.—This society, at the concert given in St James's Hall on Friday evening, April 27, both justified and rewarded the action of all who promoted its re-establishment. But for the revival of the institution we should not have heard Schubert's Mass in E flat—last and best of the six written by that inspired composer—nor would a very necessary act of justice have been accomplished. It is strange that the work in question, though published in England more than ten years ago, was permitted to lie almost unnoticed by metropolitan concert-givers till the Sacred Harmonic Society took it up. There seems to be a fatality about such things, since reference to no known law of human action explains why a work of art so beautiful as this Mass did not at once gather round it a crowd of competing managers. We have heard it at last, and "better late than never;" while the contemplative mind may dwell upon the consistency of fortune which, having delayed recognition of Schubert's genius at the outset, pursues the same policy with his individual creations. The Mass in E flat belongs to the year 1828, only ten months of which Schubert was permitted to see. What a marvellous ten months were those! Had the poor Viennese musician heard a voice from Heaven, saying, "Work while it is called day, for the night is at hand, in which no man can work," he could not have redeemed the time with greater assiduity. A symphony, an oratorio, a mass, a psalm, pianoforte pieces, songs, a string quintet—such things poured from his labouring mind through his unresting fingers, even till the sun had set and the shadows of an eternal night had fallen. We must needs stand in amazement, and even in awe, before a phenomenon which circumstances place almost in the category of the supernatural, since this great worker was not one who had the ear of the world. No crown of glory and honour rested upon his brow, nor did flattering nations wait expectant of his utterance. He was a man unknown and poor, without prospect of reward, and who sang because the spirit of song controlled him. Schubert began the Mass in June, five months before his death, and probably wrote it with customary rapidity. The autograph, now in the Royal Library at Berlin, bears out this supposition by showing few erasures, and occasional signs of extreme haste. Our wonder at the character of the music grows when this is taken into account. It is true that the master treated a large part of the work in accordance with tradition, and wrote contrapuntal movements which, not being very remarkable as such, could have given him little trouble. On the other hand, there are numbers in the Mass so full of beauty and strength, so instinct with life and charged with expression, that we should hear without surprise of their growth by slow and labouring stages. Amateurs familiar with the work do not need telling where to look for proofs of astonishing genius. They find them in the solemn and lovely "Kyrie"—who can forget the wonderful horn passage near the end?—in the more impressive passages of the "Gloria;" in the "Incarnatus," which Schubert was fond of setting as a canon, apparently to show with what exquisite beauty he could invest a scholastic form, and in the "Dona Nobis," which ravishes by its perfect blending of all the qualities that give music a power to charm. Long would it take to express all the thoughts that these gems of art suggest, and to dwell adequately upon the means employed. We prefer to point out the subordination of the work to a spirit of absolute beauty, wherever the composer stands free to consult only his own taste. Schubert, luckily for him, was not troubled with the teachings of philosophy. Simple soul, he gave free expression to the charming ideas that crowded upon him, thinking that their loveliness made their power. He was right, and thus became in his own person an exemplification of the fact that wisdom, sometimes hidden from the wise, is revealed unto babes. The performance, under Mr Charles Halle's direction, was singularly good, having regard to the obstacles presented. Schubert is often hard upon his choral voices, trying them with unexpected transitions and with modulations that make a sufficiently ready grasp of the new tonality most difficult. The Sacred Harmonic chorus was, however, not once at fault, and we have much pleasure in congratulating that excellent body of voices upon an achievement which covered them with distinction, and reflected the very highest credit upon their trainer, Mr W. H. Cummings. The unity, correctness, and expressive feeling with which the concerted music was sung not only gave satisfaction to the audience but did justice to Schubert by putting his music in a true light. Though somewhat less efficient

than the chorus, the orchestra played well, the wind instruments especially distinguishing themselves, as they should do when engaged upon the work of a composer who loved them so much. Miss Annie Marriott, Miss Hancock, Mr Harper Kearton, Mr Boulcott Newth, and Mr Hilton gave the solo passages with taste and correctness, while the entire performance was conducted by Mr Hallé with conspicuous success. Thus the execution of Schubert's Mass in E flat marks a red-letter day in the new society's calendar. Mendelssohn's *Lobgesang* followed, but concerning a work so familiar it is needless to speak.—D.T.

"PAROLE AND COUNTERSIGN."

(To the Editor of the "Musical World.")

SIR,—The fifth stanza of my verse is altogether marred by the compositor's evident mis-reading of the MS. The printer was, doubtless, puzzled by the word "jers"—sometimes written "Gers"; but the context might have helped him to conclude that I meant a species of hawk. The jer-falcon is the noblest of all the hawks. He sits *below* the cave. On the flight of the pigeons he mounts, and overtakes and charges them, and strews them on the coast below, as the Black Knight in "Ivanhoe" disposes of all opponents; nor does he stop to pick up a bird till his sport is over and all that he has not struck have flown away.

On our posts sit our sentinel Gers,
Keeping watch on the enemy's caves;
Let him hide, we abide; when he stirs
We will strew him to breakers and waves.

A fair enough image of the lurking fenian watched by the Guards' sentinel.

"On our sentinel-posts are our soldiers"!!!

is true enough, of course; but by no possibility can you make it march with the corresponding lines. The printer evidently sounded the final syllable of soldiers: "'Diers'—'diers'—'diers'—jers! Oh! that's it—'sol-jers'—and he missed out 'sol'! And thus the stanza came to ruin.

In the first line of the ninth stanza I see you have made a slight alteration. You have it—

From the people our ranks "will arise,"

I prefer—"shall re-rise"; but, perhaps, your own is best.

Now, in conclusion, I meant the verse for a manly, loyal song, for guard-rooms and for the galleries of theatres. Hence, I wrote "dander" for "anger" in the concluding stanza. But, for drawing-rooms—should the verse be ever set to music—"mettle" would be better. I beg leave to enclose a bar of music, written by a neighbour of mine—to my untrained voice—to give some idea of the spirit of the music of my own mind, with the idea of the theatre and the soldier's guard-room before me.—Yours,

THE WRITER OF THE VERSE, "PAROLE AND COUNTERSIGN."

The Knoll, Tenbury, May 2nd, 1883.

PONCHIELLI, it is said, will superintend the rehearsals of his *Gioconda* at the Royal Italian Opera, Covent Garden.

Mr Airlie the energetic secretary of the Glasgow City Hall announces his intention of being in London on Tuesday, to engage artists for the series of Saturday evening concerts which are to commence in September next.

VERDI.—Signor Verdi himself having on several occasions denied positively that he has committed a note to paper of the libretto founded by Signor Boito on Shakspeare's *Othello*, it is hard that he should be repeatedly confronted by affirmations to the contrary. Whether his opera is to be entitled *Otello* or *Iago* matters but little; surely his word ought to be accepted. Signor Boito might without any loss of dignity decide the point, seeing that he is not less concerned in the matter than Verdi himself. Meanwhile, we must not too hastily accept the alleged *quasi*-promise of the famous Busetese musician to write an oratorio for the next Birmingham Festival. Verdi, now that he is free, rich, and independent of all but public opinion, composes "as the spirit moves him," and is not easily persuaded to bind himself to time. He must be allowed to follow his own whim. What have we had from him in the operatic way, for instance, since *Aida*? If the oratorio is undertaken and achieved, however, we shall all of us be the merrier, for Verdi is a man of genius, and what he bestows upon us, of his own free will, is a precious gift.—Graphic.

"INI."

Our contemporary, *Il Trovatore*, calls attention to the fact that most of the names of singers on the Italian lyric stage have ended, and still end, in "ini," as: Trezzolini, Tadolini, Volpini, Albertini, Barbieri-Nini, Vera-Lorini, Bellini, Potentini, Rubini, Pochini, Franchini, Giuglini, the two Bettini's, Mongini, Negrini, Bertolini, Fardini, Tiberini, Campanini, Nocolini, Bulterini, Barbacini, Ugolini, Tamburini, Colini, De Bassini, Bartolini, Sterbini, Collini, Pandolfini, Maini, Medini, Tamburlini, Marini, Nerini, Zucchini, &c.

[How about Pellegnini, &c.? 150,000 "inis" might be added to the catalogue, including Albini, who was once at the Royal Italian Opera.—Dr Blügel.]

BAYREUTH.

After repeated, but fruitless applications, Wagner's executors have, it appears, brought an action against Angelo Neumann for author's rights due on the performances by his company of the *Nibelungen Tetralogy*. The *Allgemeine Zeitung*, in which this statement appeared, further asserts that Wagner wrote the libretto of a four-act opera, *Bianca and Giuseppe*, or *the French before Nice*, with music by F. Kell, published in 1853 by Breitkopf and Härtel.

["*Le Roi est mort!*" "*Vive ses exploiters!*" It is now a question, not of what should follow "*Parsifal*," but of loaves and fishes. What has become of the Wagner-worship in so brief a space, O columns?—Dr Blügel.]

After undergoing half the term of imprisonment to which he was sentenced, Franz Jauner, formerly manager of the Ring-Theater, Vienna, was released on the 28th ult., the other half of his punishment being remitted.

FAIRY TALE AND ROMANCE.—The performance given last Monday evening at Brixton Hall in aid of the restoration of the church of St John the Evangelist, made the public acquainted with what, like Wagner's *Ring des Nibelungen*, must be regarded as "a new form of art." *Tableaux Vivants* was the name given to the entertainment. The pictures, however, were not only living, but moving. Mythical and historical scenes were represented in dumb show to a musical accompaniment; the tale of Cinderella and the story of Mary Queen of Scots being both treated in this novel fashion. Cinderella found a graceful impersonator in Miss Constance Waud, and the part of the fairy was played in bright fairy-like style by Miss Hilda Waud. The characters, too, of the cruel sisters were very cleverly supported by two young ladies, whose names are not given in the programme before us. In the scenes setting forth the lamentable history of the beautiful Mary Stuart fact is sacrificed, wherever necessary, to stage requirements and to romance. Schiller, in his *Mary Stuart*, introduces an interview between Queen Elizabeth and Queen Mary which never took place. In the new version of poor Mary's troubles Queen Elizabeth does not appear at all. In the first scene we see the Scottish Queen surrounded by her four Maries. The impersonator of Mary Stuart is Miss Lilian Waud, who has quite the physiognomy of the part, and whose expressive features and speaking eyes, no less than the appropriateness of her attitudes and gestures, show her to possess some of the most important qualifications of an actress. It is the business of the four Maries to amuse the Queen; and one of them, represented by Miss Constance Waud, takes up a violin and plays with fine tone and good artistic expression a Gavotte by Ferdinand Ries, to which the justly-admired pianist, Miss Theresa Waud, evoked for the purpose from among the audience, furnishes in her usual perfect style the indispensable pianoforte accompaniment. In the second scene Rizzio is discovered singing to the Queen, with her four Maries still around her. Darnley enters in the person of Mr Waud, picturesquely and even magnificently attired for the occasion, and, objecting to the musical performance, orders in armed men, who, in spite of the Queen's pathetic appeals for mercy, puts the minstrel to death. In the third scene Darnley appears with a paper informing the unhappy Mary that she is to lose her head; and in the fourth, just as the curtain and at the same time the axe come down, she loses it. The part of the executioner was played with a certain quaintness, arising from an effective admixture of grotesqueness with ferocity, by Master Waud. His eagerness to cut off his sister's head seemed reprehensible on moral grounds. It was quite in the spirit, however, of the executioner in Goethe's *Egmont*, who, whenever he sees a neck of surprising beauty, exclaims, "What a neck for the hatchet!" The youthful headsman had painted the whole of the scenery, which, as might have been expected under the circumstances, was well executed.

WAIFS.

Mdme Patti arrived at Liverpool, from America, on Thursday.

The Manuscript Symphony, left unfinished by Schubert and entrusted to Mr John Francis Barnett to complete, is to be given at the Crystal Palace concert to-day.

An application by Mdme Christine Nilsson to restrain the Royal Italian Opera Company from advertising that she is in any way engaged to sing for them was partly discussed in the Chancery Division on Thursday, and ordered to stand over until Thursday next.

Camilla Urso, the violinist, is at Boston, U.S.

Michele Mamò, father of Borghi-Mamò, died lately in Bologna.

The Teatro Argentina, Rome, is announced to re-open with opera.

Lestellier, the tenor, chose *La Favorita* for his first appearance in Seville.

Dinorah, with Donadio and Lhérie, has proved a success in Grenada.

Gounod's *Redemption* was received with much applause in Brussels.

H. E. Abbey is reported to have engaged both Sembrich and Tremelli.

A new opera, *Hermosa*, by Branca, has been produced at Florence.

Ciro Pinsuti is promoted to the rank of Officer of the Order of the Italian Crown.

The Kreutzer Monument, at Messkirch, Baden, will be unveiled on the 29th June.

Borghi-Mamò has appeared with much success at Seville as Margherita in *Faust*.

It has been decided to adopt the electric light at the Teatro Grande, Brescia.

Desirée Artôt and her husband, Padilla, have given successful concerts in Stockholm.

Friedrich Brühilde Materna has been singing at the Operahouse, Frankfurt-on-the-Maine.

The Prince of Wales will open the Royal College of Music at twelve o'clock noon on Monday.

A summer theatre is being erected in the Via Marina, Milan, after the designs of the architect, Canedi.

Ernst, tenor at the Grand-Ducal Theatre, Carlsruhe, is now engaged at the Stadttheater, Hamburg.

Successful performances of Hector Berlioz's *Damnation de Faust* have been given in Angiers and Nantes.

Mr Mapleson is said to have secured Patti, Albani, Lucca, and Gerster, for his next New York season.

Lefranc, formerly *tenore robusto* at the Paris Grand Opera, has died, aged 53, at Montredon, near Marseilles.

A "Carlo Gomez Club" has been established at Rio Janeiro. The members have already given some concerts.

After professional peregrinations in Italy, France, and Germany, the Chevalier H. Panofka has returned to Milan.

Sabino Falconi, composer, and pupil of Mercadante, has been created Knight of the Order of the Italian Crown.

M. H. Messerer has been appointed by the Municipality of Marseilles Professor of Harmony at the Conservatory.

The Chevalier Antoine de Kontski, supported by Sinico and Campobello, gave a concert recently in Boston, (U.S.)

Manzotti's ballet, *Excelsior*, drew, from the 8th January to the 8th April, 1,708,005 francs at the Eden Théâtre, Paris.

It is proposed to establish a harp professorship in the Brussels Conservatory and appoint Hasselmans the first incumbent.

During the summer, Maurice Dengremont will give concerts in the chief watering-places of Germany and Austro-Hungary.

Mlle de Reszke is in Warsaw where she will sing for the first time, and take part in 12 performances for a charitable purpose.

During the National Exhibition next year in Turin, four theatres, the Regio, Vittorio Emanuele, Balbo, and Alfieri, will open with opera.

Report speaks favourably of a young vocalist, Gabriella Dalboga, pupil of Lamperti and cousin of Arrigo Boito, now singing at Cracow.

Ponchielli's *Gioconda*, with Turolla in the principal part, will be performed in September at the Teatro Municipale, Alessandria. The young "*prima donna*" has accepted a short engagement in Vienna.

Niemann, the great Wagnerian tenor, was to commence his engagement at the Imperial Operahouse, Vienna, on the 2nd inst.

We understand that Mr Rising is engaged at the Folies Dramatiques to sustain the title rôle in Strauss' new opera *Prince Methusalem*.

A Politeama, built by a joint stock company, will be opened next spring at Cagliari with *Riccardo III.*, composed by Canepa, a native of the place.

Popper, the violoncellist, has played with success in St Petersburg, at a concert under the direction of Anton Rubinstein, and also at one of his own.

The service announced to be held by the London Gregorian Choral Association in St Paul's Cathedral on Thursday next, May 10th, is unavoidably postponed.

The Raffael Academy, Urbino, have presented their Gold Medal for Merit to Lauro Rossi in return for his Hymn on the occasion of the Raffael Quatercentenary.

The last concert of the Ducal Orchestra, Meiningen, was commemoratively devoted to Wagner, the programme consisting exclusively of works from his pen.

All modern improvements, especially precautions against danger from fire, will be adopted in the Municipal Theatre, now in course of re-construction at Santiago.

Though interesting and well organized, the Popular Concerts given by the Association des Artistes Musiciens, Ghent, have met with but scant encouragement.

Kogel, from the Stadttheater, Cologne, is appointed *Capellmeister* at the Stadttheater, Leipsic, in place of Ruthardt, who has gone to the Stadttheater, Magdeburgh.

On the express desire of Ponchielli, Madlle Ilda, a young American lady, pupil of Mad Viardot, has been engaged for the part of Cieca in his *Gioconda* at Brescia.

The season at the Naples San Carlo was brought to a close with *L'Africaine*, the principal parts sustained by Signore Singer and Adini, by Gayarre and Kaschmann.

An Italian and a German version—the former by de Lanzières, the latter by Hermann Wolff—of the libretto to Saint-Saëns' *Henry VIII.* will be ready for next season.

Kaschmann, the baritone, was married at Naples on the 28th ult., the lady being Emma Vicentini, formerly known as a vocalist by the professional name of Emma Colonna.

Having added Sarasate's "Jota Aragonesa" to her repertory, Teresina Tua played it with success in Dantsic, Posen, Stettin, Hamburg, Bremen, and other towns.

Max Bruch reached New York on the 10th ult. After remaining there a week or two, he will visit Boston, Cincinnati, Chicago, and Milwaukee, returning to "the Empire City" in June.

The prize offered by the managers of the Brussels Monnaie for the best comic libretto has been carried off by Louis Docquier with his *Renanche de Sganarelle*. There were thirty-two competitors.

A Wagner Commemorative Concert, under the direction of L. Mancinelli, has been given in Turin. The *Nibelungen Tetralogy* was recently performed in Venice by Angelo Neumann's company.

A "Sir Julius Benedict Pianoforte Exhibition," and a "Sims Reeves Vocal Exhibition" have just been added to the prizes previously established in connexion with Trinity College, London.

Besides *Lohengrin*, a novelty locally, three new operas, *Numa Pompilia*, by Agusto Nannetti; *Il Vampiro*, by F. Hargreaves; and *Gualtiero*, by E. Terrens, will be produced next season at the Teatro Colon, Buenos Ayres.

The Grand-Duke of Baden has conferred on Angelo Neumann, manager of the *Nibelungen* Company, the Order of the Zähring Lion, "second class." (A distinction to be distinguished at its precise value. Glad it was not the "first."—Dr Blüthner.)

CARL ROSA'S OPERATIC COMPANY.—Mr Rosa's provokingly short season came to an end with a morning performance of *Colomba* and an evening performance of *Mignon*. We are glad to learn that the result has in most instances fully met expectation. It were hard indeed had it been otherwise, remembering with what true spirit of enterprise the undertaking has been carried out from the commencement. Each of the English operas composed expressly for Mr Rosa has evidently gratified the London public—*Esmeralda* more especially, as the easier to be apprehended by the ordinary mind. Thus the zealous *impresario* goes forth to his thousands of patrons in the country furnished with new, and it is to be hoped, on all accounts, solid attractions.—*Graphic*.

On Friday evening, the 27th ult., the two-act drama of *Time Tries All* was performed at the Garrison Theatre, Woolwich, by the officers of the Royal Artillery, assisted by Misses Vane and Philips. The second part of the entertainment consisted of a new Operetta

entitled *A Lesson in Magic*, libretto by Mr T. M. Watson. The little piece met with a favourable reception, and, in the capable hands of Miss Rosa Leo, Miss Say Morton, Mr W. T. Rising, and Mr A. Cattermole, gave unqualified satisfaction to a crowded house. Much fun was got out of the part of a street acrobat by Mr Cattermole, who was ably seconded by Miss Morton as an Irish servant girl. To Miss Leo and Mr Rising were entrusted the parts of the lovers, and it is hardly necessary to add that these artists acquitted themselves admirably in their respective tasks.

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